TWENTY-FOUR PAGES

THE NEW YORK DRAMATIC MIRROR

VOL. XXXIX., NO. 1,013 NEW YORK: SATURDAY, MAY 28, 1898. PRICE, TEN CENTS.

REUBEN HAX.

H.S. Loury

The short run of The Koreans at the Herald Square Theatre reminds one that it is as difficult to tell what the public will take to in New York as it is to say what kind of weather we will have day after to-morrow. There is simply no way of telling. I should think that managers must be made of the toughest kind of materials, considering all the unlooked for successes and failures they have to put up.

The shock of a success is a pleasant one, of course, quite different from that of failure, but all those things are wearing on the nerves. And yet managers are invariably jolly, happy looking individuals, rarely admitting anything like a defeat in their ventures. Perhaps they understand a little bit about acting as an art—in business life.

When one thinks of the outlay and the trouble and the time that is given to a production like The Koreans, for instance, before it gets before a New York public, it brings a clear realization of what a gamble a new play, or, worse still, a new opera, must be.

The Koreans had been handicapped by a Boston run before it was put on here, but it happened that I saw a rehearsal one morning, a week or two before the New York production. It was the first rehearsal of an opera that I had ever seen, and I was positively dumbfounded at the amount of hard work there was about it. Small details of gesture and emphasis of certain passages that would escape any particular notice from an auditor, but which went to make up a harmonious effect, were gone over again and again.

The choruses were repeated; the entrances and exits arranged; the time in which the chorus girls were to move about was decided upon. To me it was revelation.

When failure follows on several weeks of work of that sort it must be a knockdown blow to everyone concerned. And when people are roasting the production, few of them stop to think that lots of acknowledged successes of the past were so weak in spots on their first production that they had to be patched and plastered into public favor.

The Matinee Girl predicts an epidemic of war plays next season. It isn't difficult to prophesy that, is it? If out of the entire lot two or three good ones evolve themselves, it won't be all in vain. But a war play is very like a Russian melodrama, or like the little girl who had the little curl. When they are good they're good, and when they're bad—well, they're bad.

I recollect once seeing a series of Russian plays, and I began to believe that there was a regular recipe for them just as there is for pies and cakes and things one cooks. All one needed for a Russian play was lots of property snow—a scene in Siberia—a lady Nihilist—a lot of villainous Russians who wore high boots and coats trimmed with fur—an American wandering about among the lot, saving people indiscriminately. Those were the ingredients. They were put together in a variety of ways, but you went home with the principal features engraven on your memory.

You can cook eggs in over a hundred styles you know, but it all amounts to eggs, after all. So it was with the patent Russian melodrama.

And so it will be with the great American war play which is now being concocted in large quantities throughout the length and breadth of this glorious land. We shall have recovered by that time from the war—at least we all fervently hope that we shall. The dove of peace will spread his wings over us and the war-poets will have ceased from troubling.

Then we'll have to stand a Winter of war on the stage, and we will live over our victories again and suffer our defeats and losses once more with a calcium light on them and slow music from the band. If I were a manager I should put aside all war plays, and get up some good rattling comedies and farces that would cause smiles instead of tears. I should look for material calculated to win the inane giggle of persons like myself.

Enthusiasm will be all used up by the Fall. Patriotism will need a rest. The flags will be folded up and put away in moth balls. The American eagle will have a sore throat. Uncle Sam will be suffering from acute cartoonitis and we shall all want to laugh.

I hope the fellows who insist on writing war plays in spite of my friendly warning will not forget the unique character that this last week has brought forth. I refer to the young man who goes to war with a valet. The spectacle of a fearless warrior marching off to battle beneath flying banners and amid strains of martial music followed by his valet bearing his other clothes in a dress-suit case is worthy the pen of a Hoyt.

Looking at him from a farce comic point of view, he is material for any quantity of laughable situations and pictures. But, looking at him seriously, should he not be made an entirely new type of hero? Richard Harding Davis and myself in our writings show that grooming is not necessarily fatal to picturesqueness or to courage.

Davis' heroes bathe religiously—usually cold baths—and have valets, but it does not interfere with their valor in any way. Therefore in this age when originality is rarer than all else in literature, why not discard the old type of soldier, whose clothes are always travel worn and whose hats are impossible, for a new and up-to-date warrior—the soldier with a valet?

I heard a good story the other day about a playwright now famous and a well-known manager celebrated for his astuteness in business matters. The playwright was not then famous; he was comparatively unknown, but he had written a play which he wanted to sell. He submitted it to the manager, who recognized its merits at once.

"How much do you want for it?" he asked the youthful writer.

"I don't know; I'd rather have you make a price on it."

"No; tell me what you'll take for it."

"Well—I'll take $500 for it."

"I'll give you $400."

The playwright needed money more than he needed plays, just then, so he sold it for $400. The play was taken out and made an immense success. It made the writer famous, and it netted the manager more than $50,000 in its first season. It was after this that they met again in a Broadway cafe. They shook hands cordially.

"Well, that play of mine was all right, wasn't it?" asked the playwright.

"Yes—it was. It was all right; and do you know, my boy, I've always felt as though I owed you $100 on that deal. What'll you have?"

It is hard to tell nowadays whether the strange unearthly cries that one hears from the street are the war extras or the strawberry peddlers who proclaim that they have nice, ripe, fresh strawberries.

Of course, they don't say it in this language, but when translated that is what it means But it isn't so any more than the war extra news.

THE MATINEE GIRL.

ACTORS' SOCIETY'S NEW HOME.

"Now for the first time the American actor has a club house of his own," said Secretary Reynolds, of the Actors' Society, as he escorted a MIRROR man through the rooms of the society's new quarters, 131 West Fortieth Street.

"How about the Lambs' and the Players' clubs?" queried THE MIRROR man.

"Those can scarcely be classed as distinctly professional. They are for the wealthy actor who can afford to pay big annual dues for the privilege of social intercourse with the dilettanti of other professions. The Actors' Society, on the contrary, provides a club home for all members of the profession—great and humble—in good standing. It cost us $500 to put the club house in repair and fit it up handsomely for the use of our members. But we regard it as money well invested. When we can afford to spend $500 on our rooms it doesn't much look as if we were on the verge of dissolution, does it?

"On the first floor we have the offices of the society. The rear room is for the use of the President and Board of Directors. It is also at the disposal of local and traveling managers who wish to transact business with the society, either individually or as a body. The second story is reserved entirely for the use and convenience of the women of the society. You will find on inspecting the rooms that they are handsome and home-like. The House Committee consists of Mary Shaw, Maida Craigen, Louise Rial, and Mrs. Robert B. Mantell. Our purpose is to establish a good reading library of theatrical works. We also hope to get together as many theatrical relics and trophies of the days of the legitimate as will cover the walls of our rooms.

"In the basement are the reading and writing rooms of the men members. Fortune has been good to us in giving the house a pleasing rear, and we have already contracted for the building of a Summer smoking pavilion. There will be no occasion for actors to frequent the street corners of the Rialto when they can come and sit in this cool pavilion, where they can discuss their plans and projects and swap gossip and chit chat. I think it is a matter of congratulation to our profession that we possess such handsome headquarters, and I trust that our profession will prove sensible of the many advantages obtainable by a membership in the society."

SHENANDOAH ON THE ROAD.

The success attained by Jacob Litt's production of Shenandoah has been so great that Mr. Litt has decided to put the play on the road next season, with the elaborate effects now in use, and a sterling cast comprising most of the members of the present company. Several carloads of horses will be carried, and the battle scene will be stirring and realistic as at present.

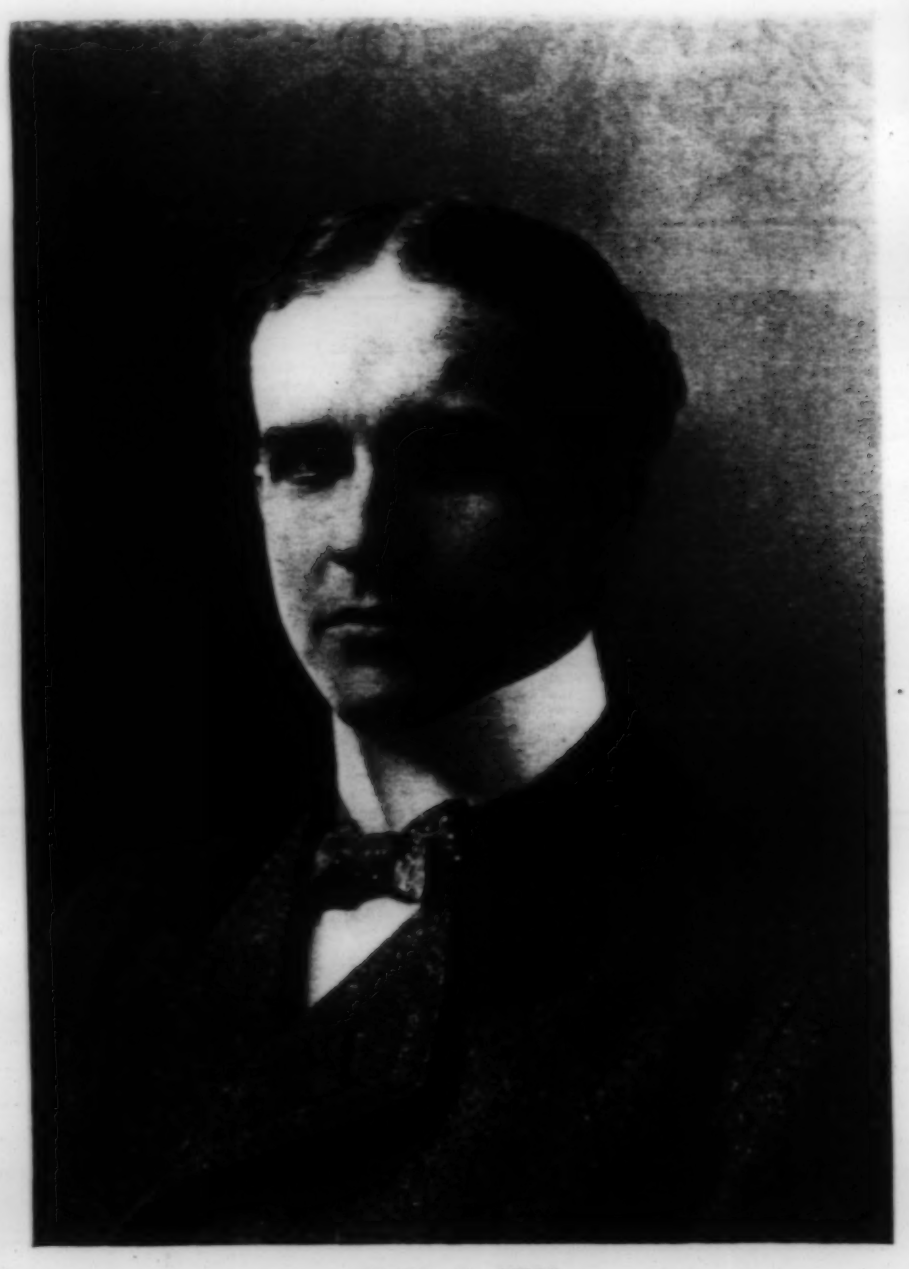
THEATRICAL SUPERSTITIONS.

J. Duke Murray was much perturbed the other night when he heard a man whistling in the lobby of the Grand Opera House. It was just before the time for the rise of the curtain and the lobby was crowded. Mr. Murray shook his head gloomily as he said to Charles Barton, Willie Collier's manager: "That kills business for to-night."

"What's the matter, Duke?" inquired Mr. Barton, solicitously.

"I just heard somebody whistling around the theatre. That means $50 out of to-night's receipts, sure thing. You can laugh as much as you please and call me superstitious. But this omen is infallible. One night this season, when we changed our doorkeeper, I caught him whistling softly to himself. There was a line of fifty people before the box-office. I made the fellow hush up, but the mischief was done for the night. The people in line all bought tickets, but the whistling broke the spell. Not another seat was sold that night."

"You are almost as superstitious as Willie Collier," said Mr. Barton. "He won't permit anybody to look through the curtain before a performance. As a matter of course, actors are in the habit of looking through the peep-hole to see how big the house is for the night. Often they look to see where certain friends are seated. Mr. Collier believes that no tickets are sold at the box office after an actor tries to count up the house from the stage. Every town we play he makes the property man go around with a paste pot and plaster every peep-hole in the curtain with a piece of brown paper. I myself have been in the business a great many years and I haven't a superstition. But I can understand these little prejudices in others. They are instinctive. You can't ridicule them in others because they are sincere."



FRANK R. MILLS.

BILLY GAREN COMES TO TOWN.

Manager Billy Garen, of Havlin's, St. Louis, is in town, and he is the most enthusiastic of all of the arrivals from the West. "The record at Havlin's during the past season," said he, "is one of which we are proud. We look for one of the best seasons we have ever known in that of 1898-'99. Before leaving home I made complete arrangements for the renovation of the interior of the theatre, frescoing, reseating, and everything of that sort, so that so far as the theatre is concerned the house will be practically a new one. The bookings for the coming season are practically complete, and for that reason I will remain in New York for little more than a month, as much of my vacation will have to be given to superintending the work at the theatre. Havlin's has demonstrated the advantage of popular prices, and we will prove it by taking about $15,000 of the revenue of the last season toward preparations for the season to come, which will open about the last of August."

MR. ROSENTHAL'S LUCKLESS DARING.

The other day the Broadhurst Brothers, led on by the ingenious "Jake" Rosenthal, moved their goods and chattels into handsome new offices at Broadway and Thirty-sixth Street. Then it was that Mr. Rosenthal determined upon a modest celebration. He had been in the way of dropping in at a nearby barber shop every afternoon for a shave, and he had always met in the said shop one "Honest" John Kelly. Moreover, whenever Mr. Rosenthal made as if to pay for his shave, he had found invariably that his friend, Mr. Kelly, had attended kindly to that important matter. So it was that Mr. Rosenthal wended his way to the barber's to celebrate by tonsorial indulgences more than usual. He incurred not alone a shave, but a hair cut and a shampoo, involving an aggregate outlay of $1. Then he looked around for his friend. But Mr. Kelly was not there that day.

GOSSIP.

John C. Fowler, whose picture appears above, has won an enviable reputation as a stock leading man in both the East and West. Possessed of a fine stage presence, clear melodious voice, and magnetic naturalness, combined with remarkable versatility, he has won unstinted praise from press and public in his portrayal of the leading characters in modern plays. Mr. Fowler has studied and played forty-three leading roles this season, and is now resting while negotiating for next season.

The Twelfth Night Club entertained Carolus Duran as their "one man" guest last Tuesday, Lotta Linthicum making the address of welcome.

The commencement exercises of the New York School of Expression occurred last Tuesday at Carnegie Lyceum, twelve young women graduating.

The fourth annual exhibition of paintings by American artists in the Maine State Building at Poland Springs, under management of Frank Carlos Griffith, will open on June 6.

The manager's eye cannot fail to see a MIRROR card.

William L. Malley will manage Pudd'nhead Wilson again next season.

Claude Soares is writing a four-act Cuban comedy-drama, to be produced next season by the Sanford Dodge company.

Lansing Rowan, late with A Milk White Flag, has been engaged for leads with Byron Douglas' Stock at Peak's Island.

Fanchon Campbell has been engaged for juveniles with T. D. Frawley's Stock.

John W. Wilkins, the veteran scenic artist, is dangerously ill at his home in Philadelphia.

A son was born to Mr. and Mrs. Charles M. Collins, of New Rochelle, N. Y., May 9.

Master Paul Brady, soprano singer and character impersonator, has made a hit as special feature with the Miles Ideal Stock company, playing parts and introducing his specialty.

H. Victor Morley, late of Agnes Herndon's company, sailed on May 18 for London.

Managers read MIRROR advertisements.

Doctor Thomas Lindley, a Cleveland physician, and Mrs. Dora Zephir, late of The Idol's Eye, were married on May 16, at Cleveland.

Viola Raynore recently closed her second season with Nellie McHenry in A Night in New York. Mrs. Raynore is one of the few character actresses who is successful in black-face impersonation.

Manager A. W. Cross writes that the lithographing for D'Ormond and Agnes Fuller's next season's tour had been completed and stored just in time to escape the fire which destroyed the Great Western Printing Company's plant in St. Louis.

Lucia Moore, leading lady with Thomas W. Keene, has been praised highly for her excellent natural work.

Burt Wesner's new song, "Mother's Last Good-Bye," written and illustrated for Edna May, has proven a success with the Spooners. Cecil Spooner's dances are a strong feature. The company will play a late Summer season.

Lillian Emery has been the guest of her brother, Edwin Emery, for a fortnight.

Owen Zeigler will manage a well-known attraction next season.

Companies are being filled now—managers seeking the people they want read THE MIRROR.

Edward Curtis, with the Crane Players, will join the Emery and Mason company at the end of his present engagement.

Blue Jeans is very successful 'round about London, crowding the suburban houses. The Grand, Islington, was played the first week of May, "and," says the London *Referee*, "merry and clever Laura Burt has added many Islingtonians to the number of her admirers."

The Bijou Theatre season closed last week.

Harry E. Sanford, representing Lillian Nordica, sailed for Europe on Saturday.

E. E. Zimmerman's benefit, given last Thursday at the Manhattan Theatre, was successful, a large audience enjoying an excellent bill.

Dave Weis, manager of the Savannah Theatre, is in town. He makes the American Theatrical Exchange his headquarters.

Will Brinkley, business-manager Lyceum Theatre, Memphis, is in town looking after next season's bookings.

Ann Kingsley has finished her season with Joseph Haworth.

Jack J. Kett has bought the interests of H. Guy Woodward and Bertha T. Whitmire in Two Merry Tramps, and will produce that piece next season.

A recent engagement of this year's graduating class in the American Academy of the Dramatic Arts is Helmina Horneman, with the Lyceum Theatre Stock company. Francis Sedgwick, also of this year's class, has become a member of W. H. Crane's company.

Advertising in THE MIRROR always brings good results.

IN OTHER CITIES.

BROOKLYN.

SATURDAY, May 21.

To the seven regular houses permanently closed for the Summer the Bijou was to be added to-night, but a later decision will keep it open for an extra week. But for the prevailing craze of popular opera at cheap prices the current field would be bare indeed of interest. A section of the Castle Square enterprise began its second season at the Montauk on Monday with a double bill composed of Pinafore and Cavalleria Rusticana. Since the opening night the attendance has been at high water mark, even the upper tiers of boxes, almost touching the roof, having been filled at each performance. Both productions have been admirably staged, and the chorus and orchestra have been of a size to satisfy the most exacting. Each opera has been rendered devoid of extraneous embellishments, that are too frequently tacked upon Summer presentations for the sake of winning laughs from the unthinking. In Cavalleria, Grace Golden's Santuzza was excellent from a dramatic standpoint as well as musically. For the coming week Carmen will be the feature, with Faust underlined for May 30.

A round of legitimate has been a pleasing variation at the Bijou. Othello has been seen on Monday and Friday, As You Like It was presented at the Tuesday matinee, Julius Cæsar has taken up the rest of the time, while Richard III. is the announcement for this (Saturday) night. Mary Shaw was prevented by illness from playing Desdemona on the opening night, but she recovered in time to appear as Rosalind on Tuesday, and to such good effect that she won the enthusiastic commendation of the critics and the cordial approval of the audience. The only notable names of the casts were Charles B. Pope, Eben Plympton, and Edmund Collier. Manager Harry Kennedy will revert from this high plane to Eight Bells for next week.

The seventh week of the Jaxon people, at the Grand Opera House, started off with apparent strong opposition to the Montauk, by giving both Pinafore and Cavalleria for the first half of the week. On Thursday Maritana was capably presented, and will be followed on Monday by Lucia di Lammermoor, which in turn is to make place for The Bohemian Girl and The Daughter of the Regiment before the week is over.

The most applauded turn at the Brooklyn Music Hall has been that of Billy Van and Vivie Nobriga, with their four young coons. George W. Monroe is sadly in need of some new patter. He should not rely entirely on the familiar stumble and "Oh! by gosh!" but would do well to freshen them up with some new additions. De Witt and Kirwan in a musical act have been followed by Ray Wilson, an admirable mimic, whose Hebrew portraiture was liked. George Scanlon and Pearl Stevens told gags. Swan and Bambard proved exceptionally clever in a gymnastic act, and the curtain has been rung down by the pyramidal chair and table act of the Two Farnums. Manager Laurent Howard's next principal features are Hughey Dougherty and Eugene O'Rourke.

The single performance of the Lambs on this side of the Bridge is named for Wednesday afternoon, at the Academy of Music.—Business-Manager William T. Grover, of the Montauk, has decided not to abandon his *Grand Republic* scheme for this Summer after all. It was thought at first that the war would interfere in its success, but with the plans as now modified, namely, a nightly trip up the Hudson instead of down the bay, he is confident that the Spanish contention can do him no harm.—Several of the local papers have within a few days debated upon a report that Weber and Fields had practically agreed to produce Pousse Cafe at Brighton Beach upon the conclusion of its Chicago engagement. To those acquainted with the source of this silly yarn it seemed quite unnecessary that Manager L. C. Teller should dignify it by taking sufficient notice to make a denial. The manager whose name has been identified with this ghost story was romancing just the same at this time last year, when his list of engaged attractions was claimed to take in all the talent extant, of every kind and degree. His season lasted about a fortnight. SCHENCK COOPER.

SAN FRANCISCO.

Mlle. Pilar-Morin, assisted by Edwin S. Belknap, Edmond Morin, Mr. Bruton, and Mlle. Severine, produced her tragic pantomime, In Old Japan, at the Baldwin Theatre 9-16, in conjunction with a concert programme by Fritz Scheel and his excellent orchestra. The concert feature of the evening was very fair. The pantomime itself, together with the music accompanying the same, composed by Amie Lachaume, finished the evening's entertainment, and certainly the whole performance was most satisfactory. This is really the first serious pantomime we have ever seen in California, and it comes to us as an entire novelty. The art of the pantomimist is undoubted, and really the short résumé on the programme was hardly necessary to enable one to understand the story with quite as much ease as if the words were spoken. Mlle. Pilar-Morin herself, of course, carried off the honors as Adzumé, a dancing girl, and one almost wished that she would essay spoken parts, for one quite longs for the sound of her voice, which it is felt would be a sweet and charming one. As a pantomimist she is wonderfully expressive, and the tragedy which enters into the light hearted life of the dancing girl was most ably portrayed. Mlle Severine is entitled to praise as Sui-Nina, the Empress, and her tragic self-destruction in the last act was quite a masterpiece of silent emotion. The pantomime has been criticised as being miscalled tragic, but certainly it involves the tragedy of two lives, and as such was, to me at least, wonderfully impressive. The business was only fair, as this is not the kind of an entertainment that would please the crowd, and it is to be regretted that this is so. 16-21 a comic pantomime, The Dresden Shepherdess, will be presented.

At the Columbia Theatre Robert Mantell's second week 9-14 was devoted to Monbars, which is certainly an improvement on the lighter play of the opening week. Monbars is a strong drama from every point of view, and Mr. Mantell was almost perfect in the title-role. It is largely owing to him that the interest did not flag for an instant, for in the hands of a less skillful actor his part might well become mawkish. His support was excellent, Howard Hall and Stuart Robinson being particularly noticeable. Marie Booth Russell made a stately and handsome Blanche Mouton, and Roselle Knott a sweet and attractive Diane. The other parts were well acted. Business very good. The Face in the Moonlight 16-21.

Ship Ahoy, one of the Tivoli successes, has been revived, and will be continued until 23. However, this production has been so remodeled by Mr. Lask, the efficient stage-manager of this house, that it is hardly recognizable as the ancient Ship Ahoy with which we are familiar. Edwin Stevens takes the part of Colonel Mapleson Mulberry, and is excruciatingly funny. Thomas Leary has a congenial part in which he succeeds in creating gales of laughter, and the other male characters are ably handled by Messrs. Branson, Kavanaugh, Boyce, and Raffael. Carrie Roma, Helen Merrill, and Edith Hall are new to their parts, but they are in every respect charming, and Miss Merrill sings a new song composed especially for her, entitled "Freedom Forever," that carries away the patriotic auditors every night. Commencing 23 The Poster, a new comic opera, is billed for production at this house, and has already created a great deal of interest. The libretto is by John P. Wilson, the author of half a dozen burlesques successfully produced here, and by L. G. Carpenter, dramatic critic of the *Evening Post*. The score is by Chester S. Packard, a young San Franciscan, of whom very little is known beyond the fact that some of his published songs have been quite popular. The work is a satirical travesty on poster art, and is somewhat on the lines of Patience, though more attention has been paid to comedy features. Some novel transformation scenes, grotesque dances and poster ballets have been introduced. The Tivoli management has never been so confident of the success of a piece and predicts that The Poster will create a sensation.

At the California The Ensign played to fair houses 9-15. Several specialties were introduced, the most important one being the Drummer Boy of Shiloh. Moths will be produced 16, in which two promising young debutantes, Olive Snyder and Helen Young, will appear.

Niobe was the attraction at the Alcazar 9-15 and did good business. Wright Huntington and Florida Kingsley returned to their old places after a short absence in Los Angeles, and they were given an ovation on the opening night. Young Mrs. Winthrop 16.

The Prisoner of Algiers, the romantic drama in which Frank Lindon, the author, plays the leading role of Edmond Dantes, was given an elaborate production at Morosco's 9-15. All the other parts were in good hands, special credit being due to Landers Stevens, in the heavy role of Benedetto, and to Maurice Stewart as Corporal McKenna. The Corner Grocery 16.

Ysaye and Gerardy will appear jointly in a series of concerts throughout the larger cities of the Pacific Coast during the coming Summer.

Harry Corson Clarke, who is at present visiting San Jose, writes that he will soon return to town to remain during the Summer. He lost some paper in the late Francis-Valentine fire, and it will be replaced in time for his next season in What Happened to Jones, which will open in September and is well booked ahead.

The figure 13 again intrudes into T. Daniel Frawley's management, the latest incident in this connection being the postponement of the opening date of the new Frawley co. at the Columbia from June 6 to June 13, the change being occasioned by Mr. Frawley's desire to make the tour with the Lambs' Club Minstrels. W. W. KAUFMAN.

MILWAUKEE.

The Salisbury Stock co. opened at the Davidson 15 in The Charity Ball to a large audience. The co. created a most favorable impression. The first presentation was an entire success, the cast excellent in every respect, and the stage management as near perfection as could be expected for a first-night. Benjamin Howard was assigned the role of the young rector, and he handled the part with admirable skill and discretion. Selene Johnson as Ann Cruger gave a delightful performance, her remarkably expressive face and graceful personality lending valuable aid to her praiseworthy efforts. The ungrateful role of Phyllis Lee was taken by Pearl Evelynne, who portrayed the character with much intensity and earnestness. Dick Van Buren was effectively played by Richard Bennett. Charles Harbury did full justice to the part of Cruger. Maye Louise Aigen fitted perfectly in the role of Mrs. De Peyster, Brigham Royce was acceptable as Knox. Gus Weinberg did some good work as Robinson. Beatrice Hillis was sweet and natural as Bess. May Evelynne was unsuitably cast as Mrs. Van Buren. Frank Richardson contributed a neat piece of acting as Betts, and the minor characters were ably sustained by David Miles, Percy Tuttle, Alida Corona, and Baby Vavene. The stage settings were particularly attractive, the strict attention to detail being noteworthy, and to Stage-Manager Bellows praise is due on this score. The audience was very appreciative and the applause was frequent and spontaneous. Manager Salisbury has succeeded in organizing a thoroughly good and evenly balanced co., and as the best class of plays will be produced during the engagement it is expected that the Summer stock season at the Davidson will prove a successful venture. All the Comforts of Home will be given next week.

The Tarrytown Widow made her Milwaukee bow at the Alhambra 15 before a large audience, who thoroughly enjoyed the comedy, which, though constructed on conventional lines, and containing many familiar features and well-known characters, was, nevertheless, decidedly bright and amusing. Otis B. Thayer, who created such a favorable impression here last Spring with the Schiller Opera co., appeared in the character of Benjamin Bascom, and won additional friends by his exceedingly clever work. He kept the audience convulsed with laughter, and won rounds of applause. As the dashing widow, Beatrice McKenzie, another Milwaukee favorite, looked decidedly fetching. She infused into the part the necessary amount of life and vivacity, and was altogether charming and graceful. Augustus Holbach as Harry Sinclair was remarkably good. William Yearance gave a particularly pleasing impersonation of the amorous Frenchman, and Lillian Leach, Ralph Dean, Josepha Crowell, and Laura Linden all did satisfactory work. The production received careful and effective staging, and the performance was smooth and pleasing. Next week, Town Topics.

A Trip to the Circus opened at the Bijou 15 to poor houses. The attraction not being up to the standard, Manager Sundin closed the house 17. This winds up the season at the Bijou, and the house will now be handed over to the decorators and carpenters for a thorough overhauling. The seating capacity will be increased and additional conveniences added behind the curtain for the comfort of the players. Manager Sundin states that of the past three seasons the one just closed has been the most profitable. In the bookings for the season the management has displayed great judgment, and that the efforts to suit the public taste have been successful has been manifested by the uniformly good attendance at this popular playhouse.

The Mikado was given at the Pabst by amateur talent 11-14 under the direction of Arthur Weld. The presentation of the opera was highly successful and the attendance was large. Mr. Weld, who has for some years held the position of musical and dramatic critic on the Milwaukee *Journal*, has left for the South as war correspondent for that paper.

Manager Miller is organizing an opera co., to appear at the Alhambra for a Summer season, commencing early in June. The co. will contain O. B. Thayer and Beatrice McKenzie, at present playing the leading roles in The Tarrytown Widow.

The Kusel Stock co. closed at the Lyceum 14 owing to lack of patronage.

Frederick Conger was in town during the week, and may appear in the cast of the Salisbury Stock co. next week.

Manager O. F. Miller, of the Alhambra, will leave for New York about 23. C. L. N. NORRIE.

BUFFALO.

The engagement of Julia Marlowe at the Star proved to be exceedingly satisfactory from both an artistic and financial standpoint during the latter part of the week 9-14. The house was entirely sold out at the last three performances. Roland Reed followed 16-18 in The Wrong Mr. Wright. While there is nothing to create a lasting impression in this comedy, it is entertaining and frequently very funny. The play would be a dire failure without the excellent co. which Mr. Reed has provided. The part of Seymour Sites is splendidly adapted to the talents of the star, and he received several well earned curtain calls. Isadore Rush was as charming as ever and displayed a number of new and striking gowns. She also introduced several songs which went well. As Lord Brazenface, Owen Westford scored a decided hit. He played this amusing part with so much skill that he received quite as much attention as the star. Our old friend L. P. Hicks was convincing as David Clews, a detective. Sheridan Tupper got everything possible out of the part of Weyland Clingstone, and was exceedingly effective throughout. Charles S. Abbe and Maud White are deserving of mention. Business excellent.

Trilby was the attraction at the Lyceum 16-21. The McKee Rankin co. has become immensely popular here, and they might remain several weeks longer with good results. Nance O'Neil enacted the role of Trilby most satisfactorily. As delineated by her the character is quite as attractive as when Du Maurier first put it on paper. H. G. Carleton as Svengali was far and away above the everyday actor, and he aided materially in the success of the piece. Altogether the performance and performers were about the most capable that have appeared in the Lyceum this year. Business excellent. Human Hearts 23-28.

Harry Vosburg has returned to Buffalo after an absence of over two years. During that period he has been touring the country doing his well-known singing specialty. He will spend the Summer here and will leave for the Coast early in September.

E. W. Ovitt has organized a stock co. under the name of the Columbia Stock co. Florence Stone, last season with The Electrician co., will be at the head of the organization.

Manager Stirling has announced a Summer engagement of the Wilbur Opera co., beginning June 6. This will be the third consecutive Summer engagement of this co. at the Star, and their business has always been phenomenal. Ed Clarke, Emmett Drew, Hattie Richardson, Frank Darling, and the other old favorites will undoubtedly be given a most cordial welcome.

William H. Hapgood, who brought his Western tour to a sudden termination that he might join his regiment, the Sixty-fifth, writes me from Camp Black as follows: "This constant drill here would make the coryphees of an Amazon march feel that after all a chorus position at sixteen a week isn't such a horrible fate. Here all we get are small blocks of wood that have gained quite a reputation under the *nom de plume* of crackers and some beans which have been on exhibition in the Smithsonian Institution as relics of the Civil War. You'd better join us. Salary $13 a month. We pay board. Long season. Booked solid in the South."

Charles P. Salisbury was in the city a few days last week. He reports that business with his various enterprises is fairly good.

Handel's war oratorio, "Judas Maccabeus," is to be given at Music Hall 19. The soloists are Katherine Hilke, soprano; Evan Williams, tenor; and Frederick Bushnell, basso. The chorus will contain over three hundred voices.

Frank Curtis has been in town the past two or three weeks. He may organize a co. for a short Summer season.

The delegates from P. B. O. Elks 23 have returned from the New Orleans convention. They report a splendid time and state that the people of New Orleans threw the keys of the city in the river, and either drowned or locked up all the policemen. This lodge, by the way, won the prize for the handsomest badge displayed at the convention.

Meech's Comedians, under the management of John H. Meech, begin their Spring tour at Hamburg, N. Y., 29. RENNOLD WOLF.

KANSAS CITY.

May Irwin is a firm believer in Friday and thirteen for good luck, and says that she tries to have all of her important business consummated on these days when possible. Her new play, Kate Kipp, Buyer, was therefore first staged for a public performance on Friday, May 13, at the Grand Opera House, and the tightly packed house which attended the initial performance bore out in unmistakable evidence the truth of her convictions. The comedy was written by Glen McDonough, and the lines were bright and clever, and the first performance was remarkably free from any nervousness of the performers that might have failed to bring out the sparkling points of the dialogue. The plot is a departure from the usual order of plays that have been written for her, and concerns the troubles of Kate Kipp, buyer for a New York house, returning from Japan and delayed by a train wreck. During the wait, which occurs at a town where lives a man who has asked her to marry him, she decides to accept him, and learning that adverse legislation is being enacted which will cause him to lose his fortune, she determines to aid him and manages to enlist in the endeavor a German-Irish politician, which was cleverly acted by Joseph M. Sparks, and another politician of the kid glove kind. She makes a speech to the Senate and carries the day. Her business-like way of proceeding and the many bright lines written for her caused her to make an immense hit. Ignacio Martinetti as a French anarchist has one of the best parts that have yet fallen to his lot, and makes the most of it. Jane Burby as a woman reporter, Julia Baird as a Japanese girl, and others, all made good impressions. The Saturday matinee was not given, owing to the exhaustion of the star following the hard work leading up to the first performance. The theatre was opened, however, on Saturday evening for the final performance of the season, and the play went if anything better than the first night. This closed the season of the Grand, which has been one of uniformly good attractions and excellent business.

War scenes, naval battles, pictures of naval and army heroes, and other interesting views incident to the present excitement were shown by the animated picture machines at the Coates 15-21, to moderate attendance.

At the Gilliss old time minstrelsy by the George Minstrel co. of colored people pleased good houses 15, 16. FRANK B. WILCOX.

DETROIT.

There will be nothing on at the Empire this week until 19, when Flood Tide will be given another presentation, this time under the auspices of the Michigan Fishing and Shooting Association. The cast and all the details will be the same as on April 28, when it was given for the first time on any stage at the Empire. It was pronounced at that time to be a great success and as quite worthy of being classed with such plays as Shore Acres. Since then it has been played in some of the interior towns, meeting everywhere with the most favorable criticism. Next season it will probably go on the road.

The Cummings Stock co. began the fifth week of its engagement at the Lyceum 15 with an immense audience. The play was All the Comforts of Home. This bright comedy found clever exponents in the members of this capable co., who handled it in such a manner as to bring out all the humor and fun. Ralph E. Cummings as Alfred Hastings left nothing to be desired in his performance of the part, and Master Harry S. Cummings as Hastings' protégé, Tom McDow, proved that he has talents of no mean order. This play introduced a new comer, Edmund Day, who appeared as Theodore Bender with credit to himself and the co. The remaining parts in the play were well taken and entirely satisfactory. The co. has proven a big success during its sojourn at the Lyceum. Packed houses have been the rule, and all the patronage it is getting is well deserved. It would be hard to dislodge Ralph Cummings from the place he has gained in the opinion of the Detroit people. He has become immensely popular, and, moreover, all the plays that have been so far presented have been highly enjoyable.

Ferris' Comedians opened a week's engagement at Whitney's Opera House 15 in Greased Lightning, which appears to be a version of Hobbies, Nat Goodwin's old play. Some of the specialties introduced were excellent. These were furnished by Emily Batio, whose singing was particularly good; Dick Ferris, Grace Hayward, Lula May, and Sam Mylie.

Manager M. D. Costello, of Whitney's, will have a benefit 22. Mr. Costello's friends will furnish the bill, which will introduce acts by several well-known vaudeville performers, and Mabel Heath will be given by a cast selected from this city's best amateurs. As Mr. Costello has many friends in the city and is very popular, the benefit will doubtless be a great success. KIMBAL.

CLEVELAND.

The only event of any importance week 16 was the appearance of the famous pianist, Josef Hofmann, at the Euclid Avenue Opera House 17. He was greeted by a large, brilliant audience, which was very enthusiastic.

The Boston Lyric Opera co. will begin a season of light opera at the Euclid Avenue Opera House 23, opening in Erminie, which will be given the first half of the week, and The Bohemian Girl the latter half. Two of Cleveland's favorite singers are members of this organization, J. K. Murray and Clara Lane, and as they have not been heard here since appearing at Haltnorth's Garden Theatre, three seasons ago, they will undoubtedly receive a hearty welcome from their many admirers.

The New Magdalen was the third week's offering of the Spring season at the Lyceum Theatre week 16. Eugenie Blair was seen to advantage in the emotional role of Mercy Merrick, while Miss Blair's mother, Mrs. Ella Wren, made an ideal Lady Janet Roy, and William Bramwell was all that could be desired as Julian Grey. The rest of the cast was in capable hands. Jane Eyre will be produced week 23, at which time Mrs. John T. McKee, professionally known as Mary Carter, a young society matron of this city, who is an aspirant for histrionic honors and has been with Nat Goodwin's co., will make her first appearance before a home audience.

The Dramatic Association of St. Ignatius' College, of this city, will produce The Two Crowns at the Cleveland Theatre 25.

Euclid Beach Park will open Saturday 28, and the first attraction at the theatre will be Clara Morris in Blind Justice.

Alex Spencer, the musical director of Haltnorth's Garden Theatre, has arrived and will commence rehearsals at an early date for the opening of the Summer season of opera June 6.

WILLIAM CRASTON.

JERSEY CITY.

J. E. Sackett's Stock co. at the Academy of Music appeared in East Lynne 16-21 to fair business. Stage-Manager Thomas Meegan gave plenty of attention to the mounting of the play, and was ably helped by the members of the co. Walter Horton was a special engagement to play Sir Francis Levison, and he did full justice to himself and Sir Francis. He was dignified and natural, and became a favorite. Rive D'Arcy as Cornelia was another hit, and Will Granger as Lord Mount Severin and Harry Brinsley as Archibald Carlyle were capital, and worked hard to make the play a success. Eleanor Merron as Lady Isabel and Madame Vine was hardly equal to the task imposed upon her, and gives much better satisfaction in comedy. The vaudeville portion of the bill offered Raymon Moore, in his popular ballads; Lottie West Symonds, the Irish comiste, who caught the audience at once, and received three and four encores at each performance; Little Anna Wilkes, a clever singing and dance artiste; Royce and Black, fire dancers; Collins and Collins, in changes, and the cinematographe. Our Boys will be the play 23-28, with these vaudeville people: Tony Baker, Hodges and Launchmere, Marie Warren, Emma Francis, Fenton Brothers and the cinematographe.

Will Ross, manager of Shore Acres co. No. 2, was a visitor here 13, and while on his way to Passaic 14 had $15 abstracted from his pocket.

J. Leslie Rosers is arranging for a benefit to take place on a Sunday night in June.

Jack Holmes, formerly of the Star Theatre, Brooklyn, says he will start to build his new theatre here on June 1.

J. W. Wallick was a guest of Manager Sackett at the Academy of Music 17.

The Elks benefit at the Academy of Music 14 was an agreeable surprise to every one interested. Smyth and Rice's co. appeared in an elegant production of The Old Coat, which was handsomely staged and cast. Fred Bond and May Yokes were well supported.

Will Granger and Harry Brinsley, members of the Sackett Stock co. at the Academy of Music, are becoming favorites with the patrons of that house. They receive a warm greeting at the commencement of each performance. WALTER C. SMITH.

MINNEAPOLIS.

At the Metropolitan Theatre the Neill Stock co. opened the second week of its engagement 16 in Shenandoah to a good-sized house. The production was put on in a most excellent manner. Edythe Chapman was seen to marked advantage as Gertrude Ellingham. She has rarely been seen here to better advantage. James Neill made a decided hit as Colonel Kercheval West. Herschel Mayall made a dignified and forceful General Haverill. Charles Wyngate was a dashing Captain Hartsease. George Bloomquist won favor as Frank Bedloe. Richard Dinsey made a commendable Corporal Dunn. James B. Everham was somewhat of a disappointment as General Buckthorn. Grayce Scott caught the house as Jennie Buckthorn. A detachment of Battery B, First Regiment, added to the realistic features.

At the Bijou Opera House the Rays opened for a week 15 in A Hot Old Time to a large audience and scored heavily. The company includes several capable performers, notable among whom are John Ray and Frank Lalor, who were irresistibly funny. The musical specialties were more than ordinarily good. U. T. C. 28.

Melba, assisted by members of the Damrosch Opera co. appeared in La Traviata at the Exposition Auditorium 14 before an exceptionally large and brilliant audience. The diva was in splendid voice and spirits, and sang the difficult score of "Violetta" with marked effect. She was given an ovation at the close of each act. Signor Campanari was enthusiastically received as Germont. Salignac displayed his sweet tenor voice to marked advantage as Alfredo. The chorus was made up of members of the Minneapolis Dramatic Club, under the direction of Fräulein Schoen-Rene, and did its work very acceptably.

Clara Louise Thompson, the ex-professional who has recently recovered from a severe accident, gave a stereopticon talk on Cuba and the war 18-23.

Manager Theodore Hayes, of the Bijou Opera House, has returned from a short business trip to Chicago. F. C. CAMPBELL.

DENVER.

James J. Corbett in A Naval Cadet did good business at the Tabor 8-15, and seemed to please his audiences. Mr. Corbett is not a great actor by any means, but he is conscientious and is considerably better than some people who make greater pretensions, while his magnificent physique makes him the ideal melodramatic hero. His voice, however, is his worst enemy. It is throaty, and marked with a decided nasal twang. Millie James, of the supporting co., made a very pleasing impression. She is a clever little actress, and played her role very creditably. Theodore M. Brown, an old Denver favorite, did not have much to do, but did it excellently. Naturalness of manner and splendid enunciation, together with intelligence and manliness, are Mr. Brown's distinguishing traits. A Stranger in New York next.

At the Broadway 8-15 the attraction was the Woodward Stock co. in "My Uncle from India, translated from the German of Der Bibliathetar, by Maurice Hagerman. Dramatized and played under the personal direction of O. D. Woodward." Copyrighted and all rights reserved by Mr. Woodward. Notwithstanding which facts, anyone who had seen The Private Secretary would not find My Uncle from India a novelty. O. D. Woodward made his first appearance in the cast since his company has been playing here, appearing as Mr. Catterboll, the Uncle. R. G. Williams, James F. Fulton, Eric Pollock, Cora Ernest, and Queenie Montrose assumed leading parts in the production, which drew good business throughout the week. Shenandoah week commencing 15.

The magniscope has drawn fair business at the Lyceum 8-15. F. E. CARSTARPHEN.

PORTLAND, ORE.

The Marquam did average business with Miss Francis of Yale 9, 10.

Cordray's drew fair audiences with Sam T. Shaw's Dramatic co. in The Westerner and In Mizzoura week ending 14.

Judge Cleland decided here 9 the suit of Sealy, Mason and Co. against Isaac W. Baird and George H. Primrose, of Primrose and West's Minstrels, garnishee, in favor of Primrose. Plaintiffs obtained judgment some time ago against Baird, an old minstrel, and an associate of Primrose, for $300. Unable to collect from Baird, plaintiffs garnisheed Primrose, under supposition he was indebted to Baird. During recent engagement here of Primrose and West's Minstrels Primrose appeared in court, explained fully his business transaction with Baird, and testified he owed Baird nothing. Judge Cleland considered Primrose's statements satisfactory. During the boom times here Primrose bought a farm in West Portland for $3,000, said to be worth $6,000. Baird, who had retired, and who owned a site next Primrose's, agreed to take care of Primrose's farm. This he did, putting in a crop and generally cultivating the land. Finally Baird sued Primrose for moneys due, and attached crop on Primrose's farm. Subsequently the case was settled, Baird retaining the proceeds of the crop besides receiving a few dollars. On this account Sealy, Mason and Co. garnisheed Primrose. He stated, however, on the witness stand, that he sent money to Baird promptly for everything, owed him nothing, and that Baird had no cause to fall out with and sue him. This evidence was, to a considerable extent, corroborated by Julius Silverstone, Primrose's attorney.

O. J. MITCHELL.

NEW ORLEANS.

The Jules Grau Opera co. opened the sixth and last week of its engagement here at the Grand Opera House 15-21, and although business has fallen off somewhat the management has every reason to be satisfied with the reception tendered the co. during its stay. The sixth week was devoted to Ship Ahoy, Martha, The Bohemian Girl, and The Mascot, and it is unnecessary to mention that the work done by the co. maintains its same high standard. The feature of the week was the benefit tendered Morris Marks, the courteous treasurer of the Grand and Manager Greenewall's right hand man. The bill offered on the occasion was The Mascot, and a

AUNT LOUISA ELDRIDGE

I have not Retired from the Stage.

NOTICE TO MANAGERS AND AGENTS.

Would be happy to negotiate for productions—long or short engagements—for the coming season. Comedy Old Women. 142 EAST 13th STREET.

crowded house saw a fine rendition of this tuneful opera. The reception tendered the young man was deserved and most flattering, and speaks well for his popularity and future in the profession. The Grau co. goes from here to Atlanta 23, appearing there for an indefinite period.

The Athletic Park has the Mexican Band, in its second week, and several specialty artists, among wom is Binknell, the clay modeler, who is deserving of mention.

The Bellstedt-Ballenberg Band continues its engagement at West End, and large crowds gather nightly to hear it. Vitascope views, tight rope walkers and clever dancers are the other attractions offered.

J. MARSHALL QUINTERO.

OMAHA.

Frederick Warde and his talented co. appeared at Boyd's Theatre 15, 16 in Virginius and Ingomar. Mr. Warde is well qualified physically for the two heroic parts, and by careful study under competent masters has equally well fitted himself for the proper rendition of the trying lines. Sarah Truax as Virginia was pleasing, and Mr. Martini as Julius was heartily praised for his excellent work. The house was only moderately well filled, but should have been crowded.

At the popular Creighton the stock co. is seen to advantage week of 15 in Fanchon the Cricket. Edith Pollock in the title-role has done wonders, considering the short time she has had to prepare herself. The specialties include the biograph and Mlle. Lonita.

Recognizing the fact that our city will be constantly filled with transients during the term of the Trans-Mississippi Exposition, Managers Paxton and Burgess have made arrangements to materially strengthen the already powerful cast of the Woodward Stock co., and to that end have already engaged Jennie Kennark, who arrives in Omaha today direct from Baltimore, and who is to be the leading lady in the Creighton Theatre co. Miss Kennark has many warm admirers here, and we are all looking forward with intense interest to see her portrayal of Camille, which is the bill for week of 22.

Both the Creighton and Boyd intend keeping open houses all Summer.

Tim Murphy in A Texas Steer and Hopkins' Trans-Oceanics are each booked for a week in June at the Boyd, and the attractions there throughout the Summer will be equally meritorious.

The amusement features at the Trans-Mississippi Exposition are so many and varied that they will be the subject of a special letter later on.

JOHN R. RINGWALT.

COLUMBUS.

At the Southern A Bachelor's Honeymoon 9, 10 played to fair business. Too much praise cannot be given John T. Sullivan for his excellent work. Nat C. Goodwin 11 in An American Citizen to S. R. O. Both play and co. gave entire satisfaction. May Irwin 18. Arion Club Concert 19.

At the Grand the stock co. presented A Fair Rebel week of 9 to splendid business. Robert Rogers carried off the honors. Will Dean and Mr. Le Saint were seen to good advantage. Mamie Ryan and Kate Blancke received much praise for their good work. Louise Mackintosh was given a great reception on her first appearance after an absence of four weeks. The other members of the co. were satisfactory. Mr. Dean received great praise for his stage settings. The Idler 14-21.

At the High Street The Land of the Living 9-12 to fair business. Lillian Washburn as Meg was well received at each performance. Human Hearts 13-16 to splendid business; good performance. Lawrence Lee in the leading role received great applause at every performance. James A. Herne in Shore Acres 27, 28.

John W. Vogel spent 12 here and reports business good. Many of the Columbus Elks are attending the Grand Lodge meeting at New Orleans.

Harry Ketchum and Claude Miller, of the Southern's business staff, will be connected with Minerva Park this season.

Eugene Ormonde, of the stock co., has returned after a week's outing.

J. B. Davie, the correspondent of THE MIRROR here, left 15 with his regiment, the Fourth Ohio Volunteer Infantry, for Chickamauga Park. He is a member of the famous Fourth Regiment Band.

H. L. NICODEMUS.

LOUISVILLE.

The only place of amusement now open in Louisville is the Avenue Theatre, where the Osten Three Star co. is playing a Summer engagement. For the week commencing 15 the play is Mr. Barnes of New York, in which Willard Lee, Ella Warren Harmon, and Inez McCuster have excellent parts. The bill will change to The Silver King 22.

The season at the New Buckingham closed 14, Reilly and Wood's co. playing a return engagement.

Echoes of the May Musical Festival are plentiful. The report of the Finance Committee shows a comfortable margin on the right side of the books, and the evidences of the artistic success are most marked. Madame Gadski and William H. Reiger seem to have made the best impression among the singers, while Ysaye, the violinist, was beyond doubt the principal attraction of the entire festival. Director Schackleford, of the local chorus, comes in for a large share of praise for the general success of the enterprise.

Manager James B. Camp is actively engaged in arranging for a Summer season Opera at the Auditorium. He will endeavor to secure the services of Richard Carroll, and people of like calibre, and promises a season not unlike that given by the Duff co., so successful several years ago.

As Manager A. C. Arthur will be actively occupied in his duties in conducting affairs at the Avenue Theatre during the Summer, he will not be associated with the management of Phoenix Hill Park, as before announced.

The Summer season at Fountain Ferry Park, an open air resort, was inaugurated 15. There was a large crowd in attendance.

CHARLES D. CLARKE.

PROVIDENCE.

The season of '97 and '98 is practically closed. Keith's and the Olympic closed 21. The Providence has been dark for a week, but will open its doors 23-25 for Koster and Bial's co. The Westminster Theatre will remain open until June 4.

Andrew Mack in An Irish Gentleman played a return engagement at Keith's 16-21. The proceeds for the week went toward a fund for the erection of a soldiers' and sailors' monument.

Sousa's spectacle, The Trooping of the Colors, was presented at the Providence Opera House 20 under the direction of D. W. Reeves, of the American Band. House packed.

HOWARD C. RIPLEY.

PITTSBURG.

The White Squadron opened at the Bijou Theatre 16 to a large audience. Next attraction, Peter Maher's Vaudeville co.

At the New Grand Opera House the stock co. produced Caste 16, with Friends underlined. The week's proceeds will go to the Davis testimonial.

The sale of seats at auction for the Lambs' Star Gambol will take place at the Alvin 20. The co. will be at the Alvin 27.

E. J. DONNELLY.

ST. PAUL.

Martin's U. T. C. began a week's engagement at the New Grand Opera House 15-21 to good houses. The co. is large and comprises some clever and capable people. The production is well staged. Mr. Martin has introduced throughout the play a number of good specialties that take well and add much to the entertainment. Milt G. Barlow's long experience in negro minstrelsy and his general knowledge of how the old time negroes should act and talk makes him an ideal Uncle Tom, and he gives an excellent portrayal of the part. Mr. Barlow received hearty applause. Stella Thompson is really a bright and clever Topsy. Miss Thompson also contributes a good specialty in her songs and banjo solos. Baby Beatrice, J. W. Hartwell, R. A. Barker, and Ethel Wallace were good. The cake walk was a taking feature. A Trip to the Circus 22-28.

Business in the amusement line is rather quiet at present in this city, as the close of the regular season is near, and great preparations are on foot to make the Lake resorts attractive during the Summer.

GEORGE H. COLGRAVE.

CORRESPONDENCE

ARIZONA.

PHŒNIX.—OPERA HOUSE (S. E. Patton, manager): Dark.==PARK THEATRE (L. D. Henderson, manager): Chase co. 18.

ARKANSAS.

VAN BUREN.—OPERA HOUSE (H. A. Britt, manager): Edison's vitascope 11, 12 to small audiences; performances good. Annie Delany Martins in the Prisoner of Zenda 19.

CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE (Friedlander, Gotlob and Co., lessees): A Texas Steer 9, 10; good performance to large houses. Ferris Hartman 17.==OAKLAND THEATRE (W. J. Spencer, manager): Bostonian Stock co. presented For Fair Cuba 9-15; clever co. and business good. Same co. in The Pet of Lone Pine 16-22.==ITEM: Olive Snyder, an Oakland belle, will make her dramatic debut in Moths at the California Theatre, San Francisco, 16.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Ferris Hartman in The Purser closed 14 a four nights' engagement to fair business. The Romance of Califia 16-18. A Texas Steer 19-21. Robert B. Mantell 26-28.==BURBANK THEATRE (John C. Fisher, manager): Large and well pleased audiences greeted a most realistic production of The Ensign by the Belasco-Thall co 9-15. William H. Pascoe, the new leading man, became an immediate favorite in the title-role. The Nominee 16.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): A Stranger in New York 2; good performance to good house. Marie Jansen in The Nancy Hanks 9; clever to fair-sized house. Ferris Hartman in The Purser, 11; excellent performance to poor business.

STOCKTON.—YOSEMITE THEATRE (Charles P. Hall, manager): The Elleford co. closed their week's engagement 7. Plays well mounted and excellently interpreted; business good. A Texas Steer was turned loose 12 and drew good house; performance satisfactory. Ferris Hartman in The Purser 16. The Nancy Hanks 19.

COLORADO.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. N. Nye, manager): Clay Clement in The New Dominion 10 to small house, which is to be regretted, as Mr. Clement presented one of the prettiest plays of this season. A Stranger in New York 14; a very clever co. to crowded house.

CRIPPLE CREEK.—GRAND OPERA HOUSE (U. G. Danford, manager): A Stranger in New York 12 to $650 house; audience well pleased. Tim Murphy 20. Seaman's U. T. C. 22. Pudd'nhead Wilson 29. A Texas Steer 2.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): Spooner Dramatic co. 9-14 in The Pearl of Savoy, The Black Flag, The Flower Girl, The Lawyer's Wedding, The Hunchback, and An American in Cuba, to very small business; performances good.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, manager): Local stage employes' minstrel show 10 to good business. Clay Clement 11 in The New Dominion to delighted audience; excellent co. and first-class play. A Stranger in New York 13 to S. R. O.

LEADVILLE.—WESTON OPERA HOUSE (Mrs. A. S. Weston, proprietress): Clay Clement in The New Dominion 13 drew a large and appreciative audience which thoroughly enjoyed the comedy. Tim Murphy 17.

ASPEN.—WHEELER OPERA HOUSE (Billy Van, manager): Clay Clement in The New Dominion 14; excellent performance to fair house. Tim Murphy 16. Marie Jansen 27. Pudd'nhead Wilson 30.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): Clay Clement 17. Marie Jansen 26. A Texas Steer 31.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): The week of 16-21 has been a gala one at the Hyperion, and Manager Bunnell has worn a bright smile as he has watched the crowds that have filled his handsome theatre. The first three days were given over to the State Musical Convention, an annual event that calls out the musicians from all over Connecticut and is always attended with much eclat socially. The programmes were especially varied and interesting this year, and Verdi's Requiem, sung 18, closed the festival brilliantly. On the evening of 17 Martha was given by the Whitney Opera co., whose work called for harsh criticisms from the daily press, William Pruette being the only exception. John Drew 19 in A Marriage of Convenience. The Bostonians gave two performances of The Serenade and one of Robin Hood 20, 21. The house was crowded and the numbers all encored. Alice Neilsen was sadly missed, otherwise the cast was the same as has appeared in the opera all of the season. Koster and Bial's vaudeville 27. E. H. Sothern (return engagement) 28. It has been rumored that Mr. Bunnell will keep the Hyperion open at popular prices during the greater part of the Summer. This he will neither affirm nor deny, but it is safe to say that he will do so if good attractions can be found and business warrants it. The Bridgeport story to the effect that Mr. Bunnell will again assume the management of one of the theatres there is an open question. Mr. Bunnell, who gave excellent attractions there during his management, has been approached upon the subject several times of late, but has not as yet pledged himself in any way.==GRAND OPERA HOUSE (Dr. Charles Breed, manager): Flynn and Sheridan's Big Sensation did splendid business 12-14. Kate Claxton in a return engagement of The Two Orphans packed the theatre daily 16-18. Miss Claxton was well supported and gave a meritorious performance. City Sports 19-21. Katherine Rober co. 23-June 1. Dr. Breed will keep the house open just as long as there seems to be a demand for the attractions offered.==ITEMS: John Drew was put up at the Quinnipiac Club while here, and Isabel Irving was entertained at dinner by several of her friends.—A large delegation came up from Bridgeport for the John Drew performance, mostly friends of Miss Irving, who hails from Green Farms, a suburb of Bridgeport.—Henry Clay Barnabee received no end of attention while here with The Bostonians. His New Haven visit always assumes a social air, and he is dined and fêted every day. Mr. Barnabee, hale and hearty as ever, enjoys it hugely, and says that New Haven is one of the most congenial cities he visits.—Mrs. G. B. Bunnell, wife of Manager Bunnell, has been in Southport for the past few days. Mr. Bunnell is contemplating a short trip to Europe in July or August.—The Euterpe Singing Society gave successful concert at the new Music Hall 12.—"In a Persian Garden," Lisa Lehman's pretty music for the Rubiayat, will be given at Colonial Hall by New York talent 21.

JANE MARLIN.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons manager): The Shakespeare Water Cure was presented 16 to a fashionable audience by the Jesters, a co. of amateurs from Trinity College. A co. headed by A. S. Lipman drew good houses 17, 18, presenting A Southern Romance (return engagement). It was played under the auspices of the Governor's Horse Guards, who attended in a body, with military guests, including the Governor of the State. The Bostonians 19. John Drew 21. Vaudeville 23-26. E. H. Sothern 27. Koster and Bial's co. 28. Corse Payton co. 30-June 4.==OPERA HOUSE (Jennings and Graves, managers): Flynn and Sheridan's City Sports gave the best vaudeville and burlesque entertainment at this house this season 16-18. Big Sensation co. 19-21. Elroy's Stock co. 23-28.==ITEMS: F. W. Dunn, the Boston theatrical manager, will install vaudeville at Werder's Park, opening Decoration Day, for the Summer season. F. D. Straffen will be local manager. They are negotiating for a suitable site to build a theatre uptown, to be devoted to continuous performances.—It is quite likely that Manager Parsons will accept the offer proffered him to manage the Park Theatre, Bridgeport, in connection with his theatre here.—Manager Jacques is contemplating erecting a new theatre in Waterbury.—Advertising Agent Arthur Dockstader, of Parsons' Theatre, gallantly proffered his services to the United States Government, but was "turned down" by the Medical Examining Board as being 2 inches under size.—A number of theatrical enthusiasts who contemplated attending the Lambs' Gambol at Springfield 24 have canceled the date on account of change of performance from afternoon to evening.—Arlie Latham, ex-actor and National League "vaudevillist," is captain of the New Britain (Hartford Harlem) Baseball Club, of the State League, which is managed by Manager Claude Gilbert, of the Russwin Lyceum, in that city.—Colonel Graves, manager of the Hartford Opera House, returned last week from the Grand Lodge meeting of the Elks, at New Orleans.

A. DUMONT.

BRIDGEPORT.—SMITH'S AUDITORIUM (Edward C. Smith, manager): Flynn and Sheridan's Big Sensationers made good money 9-11 and gave equivalent value. Graham's Cake Walk co. 12-14. It is safe to say nothing just like it was ever here before. A big vaudeville week opened 16 with the American biograph's new war views heading a bill which included Arnim and Wagner, May Wentworth, Casey and Le Clair, Rice Brothers, Fostelle and Emmet, Rogers and Ryan, and Köppe. All are favorites here and the first three made big hits, the biograph such that it is announced to remain 23-28. Others that week will be the McDonough-Drole Trio, Kelly and Gray, the Great Laymann, John and Eunice Patten, the Marinellos, Mudge and Morton, and Eugene Villard.==PARK CITY THEATRE (Walter L. Rowland, manager): Andrew Mack (return date) in An Irish Gentleman 9, 10. My Friend from India was the benefit of local Odd Fellows 11. Corse Payton's Stock co. opened for a week 16 with Woman Against Woman (in a deluge) to S. R. O. Florence Hamilton, Tony West, and Arnold McKevin scored personal hits. The regular season will close May 21, but a supplemental Summer season is contemplated.==ITEMS: Al. Fostelle, of Fostelle and Emmet, was presented with a gold-headed cane 16 by John T. Quinlan, acting for the Bridgeport Elks.—The attaches of Smith's Auditorium are to have a benefit June 6, which is certain to be well patronized, for from manager to ushers no such courteous attendants have ever been seen in a local theatre. Manager Smith took "Continuous" Keith for his model, and followed him closely in this respect.—The season in this house will last well into June.—Manager Rowland, of the Park City, says his season has been the best ever known in this house, and he "has the money to back it." He has well toward 150 nights booked for '98-99 already.—The tangle of claims to ownership of the Park City Theatre property bids fair to unravel itself without violence to anyone. The trustee of the Misses Hawes' (former owners) estate is also agent for Mr. Miller, who bought in the house at auction last Summer, and as Manager Rowland has done so much better with the house than either of the two expected there is small chance of unpleasant friction.

W. P. HOPKINS.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): Rice and Hall's Minstrels drew a good-sized audience 12 who were much entertained by an old-time minstrel show. Burrill's Comedy co., supporting May Anderson, opened a week's engagement 16 to a large house. The Burrill co. will close the season at the Broadway 21. Manager Jackson has presented a fine list of attractions, and considering the financial depression and the war excitement the season has been a fairly successful one. Mr. Jackson will manage the theatre for the season '98-99, and he is already booking some of the leading stars and combinations.

WATERBURY.—POLI'S THEATRE (Edward Goodman, manager): Harris and Harlon, Golden the magician, Fox and Clark, Margaret Webb, Campbell and Beard, C. W. Williams, Cushman and Holcombe, and the Avolos presented an excellent vaudeville entertainment 12-14. Business was good. Flynn and Sheridan's City Sports co. pleased good-sized audiences 16-18. John Drew 20.==JACQUES OPERA HOUSE (Jean Jacques, manager): E. H. Sothern 27.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): Rice and Hall's Minstrels 14; house good. Graham's Cake Walk 16, 17; fairly attended. This attraction closed the season of the house.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): John Drew in A Marriage of Convenience 18. Rice and Hall's Minstrels 20 canceled. House closed for season.

STAMFORD.—GRAND OPERA HOUSE (I. M. Hoyt, manager): Rice and Hall's Minstrels, booked for 17, stranded.

MERIDEN.—OPERA HOUSE (A. Delavan, manager): Season closed 14 with Rice and Hall's Minstrels to fair business.

PUTNAM.—OPERA HOUSE (George E. Shaw, manager): Animatoscope 20. Burrill Comedy co. June 16-21.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): Julian Comedy co. 19-21 opened to large house.

GEORGIA.

SAVANNAH.—THEATRE (David A. Weis, manager): Southern May Musical Festival gave three performances 13, 14. Audiences were not large, owing to warm weather, war and high prices. The programme was excellent.==ITEMS: Manager David Weis, who has been visiting his home in Galveston, Tex., stopped off a day here 11 en route for New York.—Lawrence Hanley, late leading man of the Imperial Stock co., of St. Louis, is here shaking hands with old friends, this being his old home.

IDAHO.

WALLACE.—MASONIC TEMPLE (M. J. Flohr, resident-manager): Hopkins' Trans-Oceanics 7 gave a good performance to a small audience. The Prodigal Father 27. A Hired Girl co. June 9.==ITEM: Manager Flohr left 11 for a month's visit in Eastern cities. Treasurer F. F. Johnson will act as manager during his absence.

POCATELLO.—OPERA HOUSE (H. B. Kinport, manager): Tim Murphy in Old Innocence 9 to poor business; co. good. Sommers Family 18.

BOISE CITY.—COLUMBIA THEATRE (J. A. Pinney, manager): Jossey Marvin co. 16-21.

ILLINOIS.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., managers): Professor Hazlett's lecture on Cuba 14 to a very large and pleased audience. Entertainment by home talent for the benefit of the Naval Reserves 19 filled the house to the utmost capacity. A curtain-raiser, Under the Surface, a clever drama by C. T. Dazey, whose home is in our city, and under whose management it was given, proved to be of the greatest success. It was followed by Our Boys. The entertainment was highly enjoyed by the large audience and the performers heartily applauded. Eddie Foy 20.

DECATUR.—POWERS' GRAND OPERA HOUSE (J. F. Given, manager): Beach and Bowers' Minstrels April 27, 28 pleased good houses. The Tarrytown Widow 29; play and co. excellent. The Chimes of Normandy (local) 2. Blue Jeans, booked for 4, failed to appear. Holden Comedy co. 9-14 played to fair business. Eddie Foy 17 in Mr. Packer of Chicago for the benefit of Elks.

SPRINGFIELD.—CHATTERTON OPERA HOUSE (George Chatterton, manager): Page Comedy co. closed a week's engagement 14 to fair business.==CENTRAL MUSIC HALL (F. Weidlocher, manager): Andrews Stock co. presented The Yankee in Cuba 9-11 and The Black Flag 12-14; performances fair; business good.

GALESBURG.—AUDITORIUM (F. E. Berquist, manager): Lawrence Holmes co. 11, 12, presenting The Smugglers and The Streets of New York to poor business and fair satisfaction. The Tarrytown Widow 13; fair house; everybody pleased. Blue Jeans 23.

JACKSONVILLE.—GRAND OPERA HOUSE (H. M. Ravenscroft, manager): Beach and Bowers' Minstrels 16, 17 to big business.==ITEMS: George Davis, the popular treasurer at the Grand, is confined to his bed with typhoid fever.—Manager Ravenscroft is in Chicago on business connected with the Grand.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Shore Acres to a fair house 16. Mr. Herne was not in the cast, although advertised. The name of the actor who assumed the role of Uncle Nat was not given on the bill. Performance satisfactory.

DANVILLE.—GRAND OPERA HOUSE (A. W. Heinly, manager): Hi Henry's Minstrels 14 to first-class business.

LINCOLN.—BROADWAY THEATRE (Cossitt and Foley, managers): Wade's Operatic Comedy co. 23-25.==ITEM: Ambrose M. Miller, who came home to

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attend funeral of his father, will remain here for some time.

AURORA.—OPERA HOUSE (J. H. Plain, manager): House closed for the season 17 with Shore Acres to the capacity of the house; excellent satisfaction. Mr. Herne being ill, Mr. Galloway filled his part with credit.

STERATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): Holden Comedy co. presented 9-14 The Burglar's Wife, The Fair Rebel, The Two Orphans, and The Danites; fair business.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, manager): Hi Henry's Minstrels pleased a large audience 11. Holden's Comedy co. No. 2 16-21.

DIXON.—OPERA HOUSE (F. A. Truman, manager): Sam C. and Florence Hunt Comedy co. 16-21 opened with Fanchon the Cricket 16 to a large house.

MATTOON.—THEATRE (Charles Hogue, manager): Hi Henry's Minstrels 13; big business; good performance.

INDIANA.

NEW ALBANY.—LYCEUM THEATRE (Charles Willard, manager): Elks' Minstrels 9, 10.==ITEMS: Montgomery W. Lewis, of the Graham Earle co., is home for the Summer.—R. V. Prosser, of Al. G. Field's Minstrels, accompanied by his wife, has gone to French Lick Springs for an outing.—Alma Rutherford Boensig and Ed O. Risley have joined Van Osten's Three Star co.—Fred E. Daly, of the Fay Foster Burlesque co., left for the front 13 with Company E, First Regiment K. S. G.

W. L. GROVE.

BRAZIL.—MCGREGOR OPERA HOUSE (operated by the Monk Introduction Co.; Bert Heylman, manager): Eldon's Comedians finished a fairly successful week 14. Plays presented: Ziz, A Country Sweetheart, Old Hayseed, Cyclone, and My Mother-in-Law. Ida Van Courtland 30-4 will finish the most successful season in the history of the house.

KNIGHTSTOWN.—ALHAMBRA OPERA HOUSE (Ben F. Brown, manager): Macauley-Patton co. 9-14 in The Minister's Son, East Lynne, A Sly Old Fox, The Struggle for Gold, The Pavements of Paris, and The Queen of Diamonds, to fair business. James A. Herne 25. Mackay Opera co. 28.

TERRE HAUTE.—GRAND OPERA HOUSE (T. W. Barhydt, Jr., manager): Arnold Wolford Stock co. in repertoire 8-12 to fair business. Nat C. Goodwin presented An American Citizen 13 to large and highly pleased audience. Cora Van Tassell 16-21.

FORT WAYNE.—MASONIC TEMPLE (Stouder and Smith, managers): Chauncey Olcott in Sweet Inniscarra 10. Van Dyke and Eaton will open for a Summer engagement 16.

LOGANSPORT.—DOLAN'S THEATRE (William Dolan, manager): Chauncey Olcott presented Sweet Inniscarra 9.

KENDALLVILLE.—SPENCER OPERA HOUSE (A. M. Boyer, manager): Labadie co. 9; poor house; fair co.

WABASH.—HARTER'S OPERA HOUSE (Alfred Harter, manager): Hi Henry's Minstrels 20.

IOWA.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): Eddie Foy in Mr. Packer of Chicago 21. Matt L. Berry, late manager of the Herrmanns, and E. H. Macoy, of the National Printing Co., are taking Eddie Foy out for a Summer tour. Nelly Strickland is the leading lady of the co.==COLISEUM: Fischer's Band in war song concert 19; audience large and demonstrative. Jessica Duncan, recently with A Contented Woman co., appeared in a vocal number and made a tremendous hit. She was recalled twice and loaded with flowers. Miss Duncan is spending the Summer at her home in this city.==ITEM: F. W. Chamberlin, of the Grand, and Manager Ravenscroft, of the Jacksonville, Ill., theatre, are organizing an opera co. for the Summer circuits. It is reported that Villa Knox has been secured as prima donna of the co.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): Western Circuit Stock co. in The Captain's Mate and Hans Hansen 13, 14 to large houses; performance excellent. Frederick Warde 18.==ITEM: Hans Hansen, a new Swedish dialect play, was produced for copyright by the Western Circuit Stock co. It is one of the best plays of the kind now before the public. Mr. McAlpin, who appeared in the title-role, won the audience every time he appeared on the stage. He has not only the real Scandinavian twang, but he has evidently studied the dialect peculiarities of the tongue. His comicalities captured the house.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlain, Kindt and Co., managers): The Tarrytown Widow was favored with a fair-sized audience 12. It is a good, bright comedy and deserved better attendance. The leading role, as assumed by Otis B. Thayer, was well received, while the support was splendid. Ed F. Davis' U. T. C. 14 to light business; performance only fair. Dan Sully in O'Brien the Contractor 15 enjoyed fair patronage.==ITEM: Charles T. Kindt, the local manager of the Burtis Opera House, is in New Orleans this week, attending the meeting of the Elks.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): The Tarrytown Widow 9; fair business; performance well received.==GRAND OPERA HOUSE (William Foster, manager): A Trip to the Circus 9-12; fair business; performance only fair. Dan Sully 13, 14 to good business. Chase-Lister co. 16-21 opened to fair business.

COUNCIL BLUFFS.—DOHANY THEATRE (George N. Bowen, manager): Dan Sully 12 in O'Brien the Contractor; good business. Frederick Warde 17 in Virginius; fair attendance; performance highly appreciated. Chase-Lister co. June 5.

CRESTON.—PATT'S OPERA HOUSE (J. H. Patt, manager): Local minstrels 10, 11 to crowded houses; excellent performance. Sanford Dodge 18, 19.

MARSHALLTOWN.—ODEON THEATRE (Ike C. Spears, manager): The Flints 9-14 to good business and general satisfaction. Frederick Warde 20.

GRINNELL.—PRESTON'S OPERA HOUSE (F. O. Proctor, manager): Sanford Dodge 26.

FAIRFIELD.—GRAND OPERA HOUSE (Louis Thoma, manager): Ed Davis' U. T. C. 21.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (O. T. Crawford, local manager): Flannigan's Flats attracted a fair patronage only 9, 10, giving an apparently satisfactory return on the reduced price investment. Ben Allen as a dude flashed a comical make-up and created a good deal of fun. Tony Johnson, Austin Rogers, Mrs. Clyde Rogers, Cora Canfield, and May Belle Rogers were also very good. Between acts, Jenkins and Papin, eccentric comedians, Master Tommy, the boy tenor, and Ben Allen, in improvisations with local hits, incited the audiences to hilarity. George's Colored Operatic Minstrels 11 also drew an average audience and gave a very good performance. Mrs. Cecil Smith, a former Topelican, acted as interlocutrix, and did her work well, but such a place should be taken by a man with a stentorian voice and a comprehensive and unctuous smile. The singing was good. Master Watkins, a buck and wing dancer; White and Watts, knockabouts; Al. Watts and Mrs. Cecil Smith, in a neat comedy turn, and John Pamplin, a lightning gun spinner, juggler and all round equilibrist, whose work would be creditable to any high salaried Jap in the business, were the best of an all round good show. Professor Lohrman's vitascopic and phonographic entertainment 13 drew well and was an improvement over his last year's efforts. No announcements.

THOMAS R. HYATT.

PORT SCOTT.—DAVIDSON THEATRE (Harry C. Ernich, manager): The Marie Bell Opera co. in The Mascot had fair business 13, 14. The co. is very good, but should strengthen its chorus. Olivette and Chimes of Normandy 16, 17.

SALINA.—OPERA HOUSE (W. P. Pierce, manager): Marie Bell Opera co. (return date) 11 in The Chimes of Normandy; good house and co. Vitascope 14; poor house and fair entertainment. Cuscaden Concert co. 24.

HUTCHINSON.—OPERA HOUSE (W. A. Loe, manager): Tuxedo Quartette to good business 13. Gentry's Dog and Pony Show 14 to crowded house; audience pleased.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (M. B. Donovan, manager): Georgia University Graduates 17.

LYONS.—BUTLER'S OPERA HOUSE (Fred R. Lutz, manager): Pickett's U. T. C. 20. Blind Boone 25.

LOUISIANA.

NATCHITOCHES.—OPERA HOUSE (U. P. Breazeale, manager): Columbia Opera co. in The Bohemian Girl (return engagement) 10; fair audience; performance satisfactory.

MAINE.

PORTLAND.—THE JEFFERSON (Fay Brothers and Hosford, managers): The second week of Corse Payton 16-21 opened large. Flirtation, My Kentucky Home, Lend Me Five Shillings, A Yankee in Cuba, Two Nights in Rome, East Lynne, Parisian Princess, Drifted Apart, Two Friends, Is Marriage a Failure, The Galley Slave, Camille, The Plunger, Daughter of the Regiment, and Two Hearts Are Won were presented.==CITY HALL (George H. Libby, agent): Sousa's The Trooping of the Colors 19.==ITEMS: The Gem Theatre, Peak's Island, will open June 6.—Bart McCullum was in town 13-17 inspecting the new McCullum Theatre, at Cape Elizabeth. He expects the season to open June 11.—Professor W. R. Chapman, manager of the *Maine* Musical Festival, was in town 17 superintending the Hayden rehearsal.—The Elks will have their annual outing at Little Chebeague Island June 13.—A fine group picture of Byron Douglas' Gem Stock co. is on exhibition at Manager Goding's office and looks a very capable aggregation.

BATH.—COLUMBIA THEATRE (E. D. Jameson, manager): O'Hooligan's Wedding 11 to a large house; disappointed audience.==ITEM: Gus Huse, of Pudd'nhead Wilson, is home for the Summer.

LEWISTON.—MUSIC HALL (Charles Horbury, manager:) O'Hooligan's Wedding 14. House closed for the season.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): A Bunch of Keys 13, 14 with Ada Bothner and a good co. was much enjoyed by large audiences.

OLDTOWN.—CITY HALL (Gates and Getchell, managers): A Bunch of Keys to good business 12.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Brothers, managers): A Bachelor's Honeymoon attracted a large audience and gave a splendid performance 16. This closed the Academy's season, that has been the most successful in years.

FREDERICK.—CITY OPERA HOUSE (P. E. Long, manager): A Bachelor's Honeymoon 17 to poor business; performance first-class.

MASSACHUSETTS.

SPRINGFIELD.—GILMORE'S COURT SQUARE THEATRE (W. C. Lenoir, manager): The High School Dramatic Club gave a very able presentation of Meg's Diversion 13. The work of Austin Rogers, who is showing marked ability in the various local theatricals, and Allen G. Rice was especially good. Andrew Mack presented his Irish Gentleman matinee and night 14. John Drew presented A Marriage of Convenience 16. Robin Hood still drew a house almost as numerous as the trees in Sherwood forest 18, and the dramatic old opera went off with the usual enthusiasm. The third performance in the Lambs' week of star gamboling will come 24. Springfield is the only one-night stand in the country that gets a gambol, and we feel duly proud. Though Spring lamb comes high, $5 a portion for the fore-quarters, we feel bound to have it, for here we have them one glorious night, while Boston is only a matinee town. E. H. Sothern closes the Court Square season 25 in Lord Chumley, The Tree of Knowledge, booked for 28, having canceled.==ITEM: The bill posting business for years conducted by Lenoir and Perkins has been somewhat shifted, the two local theatre proprietors, Gilmore and Shea, buying it out, Mr. Lenoir remaining as treasurer and Charley Perkins having active management of the paste pot brigade. This will give Mr. Lenoir much needed time for more attention to the Court Square management.

EDWIN DWIGHT.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, managers): Harry P. Goss, the popular treasurer of this house, had a well attended benefit 18, the principal entertainers being Baldwin's Cadet Band, of Boston; Herbert Johnson's Quintette Club and the Imperial Minstrels. Mr. Goss will go to the Jefferson, Portland, for a few weeks and from there to the Miles Standish House, South Duxbury, for the Summer.

ORMSBY A. COURT.

NORTH ADAMS.—COLUMBIA OPERA HOUSE (W. P. Meade, manager): Cole and Johnson appeared with a fairly good co. in A Trip to Coontown 14 and pleased a good-sized audience. The play does not give the stars the opportunities they had with Black Patti's Troubadours, however. Rachelle Renard, supported by John A. Preston, in a repertoire consisting of Ingomar, Too Much Mother-in-Law, Leah the Forsaken, Mavourneen, The Lady of Lyons, East Lynne, Jack Sheppard, and The Galley Slave, did as good business as the co. deserved 16-21. Mora 23-28.

LYNN.—THEATRE (Dodge and Harrison, managers): Maud Hillman co. 16-21 to large and well satisfied audiences. The co. is evenly balanced and has its own scenery. Repertoire: The Cuban Spy, Special Delivery, Charity Bess, A Barrel of Money, The Fire Patrol, East Lynne, and '49. The Private Secretary (local) 25.==ITEMS: E. H. McAndrews was in town 16 on business. The scenery of the Maud Hillman co. is from his brush, and speaks volumes in his favor.—This is Miss Hillman's home and her friends are showing their interest in her by their attendance.

WORCESTER.—THEATRE (James F. Rock, manager): John Drew in A Marriage of Convenience 17. The only remaining unfilled date is 30, when Manager Rock benefits with E. H. Sothern in Lord Chumley.==LOTHROP'S OPERA HOUSE (Alfred T. Witton, manager): The Sages did an excellent business on a return visit 16-21. This closes their season and also their stage career, as Professor and Mrs. Sage have decided to give up traveling and live quietly at their home in Ohio. O'Hooligan's Wedding 23-28.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Joseph Haworth was the closing attraction of the season 14. Mr. Haworth gave his masterly impersonation of Hamlet and was ably supported by John Ellsler as Polonius and Bertha Galland as Ophelia. The engagement was for the benefit of Local Manager Wiley and drew fairly.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): Joseph Haworth, supported by Bertha Galland and a good co., presented Hamlet to fair-sized and well pleased audience 11. The veriscopic presentation of the Corbett-Fitzsimmons battle had light houses 13, 14. Thomas E. Leyden's pictures of the Cuban war did a fair business 17. Miles Stock co. 23-28.

GARDNER.—OPERA HOUSE (George E. Sanderson, manager): Kennedy Players canceled 16-21 and rebooked for 23-28.

GREENFIELD.—OPERA HOUSE (Thomas L. Lawler, manager): A Trip to Coontown 13; first-class performance; fair business.

MICHIGAN.

LUDINGTON.—OPERA HOUSE (U. S. Grant, manager): Abbott Opera co. 10, 11 in Pinafore and La Mascotte, and gave satisfaction to small houses. Schumann Concert co. 14 to small house; first-class entertainment. Porter J. White in Faust 19. Darkest America 25.

OWOSSO.—SALISBURY'S OPERA HOUSE (Burns Brewer, manager): Courtenay Morgan co. 9-14 in La Belle Marie, Little Sweetheart, Felicia, Fun on the Farm, Niobe, The Heart of Cuba, and U. T. C.; business light.

GRAND RAPIDS.—POWERS' (O. Stair, manager): Boston Festival Orchestra 18.==GRAND (O. Stair, manager): Bijou Stock co. finished a ten days' engagement 18. Business has averaged light. Darkest America 19-21.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): Senter Payton Comedy co. 16 in The Silver King to good business. They are drawing well.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, manager): Darkest America to fair-sized audience 13. Thomas W. Keene in The Merchant of Venice to a large and very appreciative audience 16.

SAULT STE. MARIE.—SOO OPERA HOUSE (C. W. Gaveh, manager): U. T. C. 12. Robert Downing 18, 19 canceled. Bryan's Comedians 22. Darkest American 30, 31.

FLINT.—STONE'S OPERA HOUSE (Stone and Thayer, managers): Darkest America gave a good performance to fair house 18. Wixom's Dog and Pony Show 20, 21.

COLDWATER.—TIBBITS' OPERA HOUSE (John T. Jackson, manager): Courtenay Morgan co. 16-21. Uncle Josh (local) June 9. Regular season ended.

MUSKEGON.—OPERA HOUSE (F. L. Reynolds, manager): Columbian Comedy co. 9-14 gave satisfaction to fair houses. Darkest America 23.

NILES.—OPERA HOUSE (S. Gunzburg, manager): Eunice Goodrich co. 20, 21.

MINNESOTA.

CROOKSTON.—GRAND OPERA HOUSE (Kirsch and Montague, managers): The Prodigal Father 10; small but well pleased audience. Town Topics 16. Mahara's Minstrels 20. Miss Francis of Yale June 4.

MANKATO.—THEATRE (Jack Hoeffler, manager): German Theatre co. in The Pearl of Savoy 15 to big business. Our Goblins 21. Wright's Minstrels 28. Martin's U. T. C. 30. Hoeffler Stock co. June 2-4.

DULUTH.—THE LYCEUM (E. Z. Williams, manager): Dark.==ITEM: Marks Brothers Dramatic co. began a week's engagement at Normanna Hall 14 to crowded house.

OWATONNA.—METROPOLITAN OPERA HOUSE (George R. Kinyon, manager): A Trip to the Circus 6 to a deservedly poor house. William Owen co. 30, 31.

WINONA.—OPERA HOUSE (J. Strasilipka, manager): Frank E. Lang co. to big business 9-14.

FARIBAULT.—OPERA HOUSE (C. E. White, manager): William Owen co. 26-28. Martin's U. T. C. 30.

MISSOURI.

MEXICO.—FERRIS GRAND OPERA HOUSE (Gentry and Worrell, managers): Lester Franklin in Paradise Regained 21.

JOPLIN.—CLUB THEATRE (George B. Nichols, manager): Marie Bell Opera co. 18-20.

MONTANA.

MISSOULA.—UNION OPERA HOUSE (John Maguire, manager): The Star Specialty co. 13; fair performance to a small house. The Prodigal Father 26.==THE BENNETT (Dick P. Sutton, manager): A Jay in New York did not play 8, as the Mayor of Missoula has prohibited Sunday amusements.

NEBRASKA.

BEATRICE.—PADDOCK OPERA HOUSE (Fuller and Lee, managers): Frederick Warde changed date from 10 to 13. Daniel Sully and Sharpley Lyceum Theatre co. canceled.

BROKEN BOW.—NORTH SIDE OPERA HOUSE (E. R. Purcell, manager): Nashville Students 13, 14 to fair business; performance good.

NEBRASKA CITY.—OVERLAND THEATRE (Carl Morton, manager): Frederick Warde as Virginius 14 to fair business; audience pleased.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): Katherine Rober co. 16-21 opened to large houses. Plays presented: A Heroine in Rags, Camille, A Convict's Wife, Moths of Society, The Clemenceau Case, Miss Hypnotist, A Girl from the Circus, A Noble Falsehood, A Hand of Fate, Fanchon the Cricket, and Pink Dominos.

EXETER.—OPERA HOUSE (J. D. P. Wingate, manager): O'Hooligan's Wedding pleased a small audience 17. Grace Tyson, of the co., was suffering with a sore throat, but pluckily kept at work and, with the aid of a doctor in the wings, gave a splendid performance.

PORTSMOUTH.—MUSIC HALL (J. O. Ayers, manager): Katherine Rober co. closed a week of rather light business 14.

SOMERSWORTH.—CITY HALL (Joe Noyes, manager): O'Hooligan's Wedding to a small house 16.

FRANKLIN FALLS.—FRANKLIN OPERA HOUSE (R. J. Young, manager): O'Hooligan's Wedding 19.

NEW JERSEY.

NEWARK.—JACOBS' THEATRE (M. J. Jacobs, manager): The latest edition of 8 Bells 16-21. The co., headed by the Brothers Byrne, presented this acrobatic comedy in a faultless manner, and the performances were heartily enjoyed; business opened very good. The Silver King 23-28.==COLUMBIA THEATRE (T. W. Voight, manager): Realism, with blood and thunder and lots of it, marked the performance of Cuba's Victory 16-21; business opened fair. Ten Nights in a Bar-Room 23-28.==ITEMS: After the close of the season at Jacobs' Theatre 28, George W. Jacobs will assume the management of Victoria Park, Ottawa, Canada, for the Summer season. Upon his return to Newark in the Fall, he will direct the Columbia Theatre, which has lately passed under his control. It is his intention to run the house with a first-class stock co.—Harry Fero, son of W. T. Fero, leader of the orchestra at Waldmann's Theatre, took part in the naval engagement at Manila.—A welcome visitor last week was C. G. Ball, business-manager of the Black Crook Extravaganza co. His co., which reports excellent business throughout its season, will close in Brooklyn 28.

C. Z. KENT.

PATERSON.—OPERA HOUSE (John J. Goetchius, manager): Miller Stock co. in The Heart of Virginia and Cinders, the Fireman's Ward, 16-21 to only fair business; co. fair. A Day and a Night 27, 28.==EDEN THEATRE (H. E. Toovey, manager): Hammond's Cuban Stars in vaudeville 16-21 to fair audiences. Edwin Forsberg in Forgiven 23-28.

PLAINFIELD.—STILLMAN THEATRE (Maze Edwards, manager): Vaudeville 19; large audience; excellent satisfaction. On the bill were May Worman, whose artistic imitations were pronouncedly successful; Gertie Gilson, Stinson and Merton, and others.

ELIZABETH.—STAR THEATRE (Colonel W. M. Morton, manager): American Stock co. presented A Soldier's Vow, Uncle, and An Iron Will to fair houses 19-21; performances well received.==LYCEUM THEATRE (Colonel W. M. Drake, manager): Dark.

TRENTON.—TAYLOR OPERA HOUSE (A. R. Simonds, manager): Elroy's Stock co. opened 16 for a week in The White Squadron, attracting a packed house; good business continues. The co. is excellent. Roland Reed, who was booked for 31, canceled.

HOBOKEN.—LYRIC THEATRE (H. P. Soulier, manager): Cuba's Victory received its first production at this house 12-14 to fair business; good co. Jessie Mae Hall in The Princess of Patches 18-21 (benefit performance 18) to large and appreciative audiences.

ASBURY PARK.—PARK OPERA HOUSE (W. H. Morris, manager): Veriscope co. 27.

NEW MEXICO.

LAS VEGAS.—DUNCAN OPERA HOUSE (B. C. Pettinger, manager): Veriscope showing Corbett-Fitzsimmons contest to fair house 12; views fair.

NEW YORK.

ALBANY.—HARMANUS THEATRE (Woodward and Voyer, managers): A Day and a Night co. 13 before a large and pleased audience. The co. is adapted to make anything go in the line of farce-comedies. The first name in the cast is William Devere, and it is a pity that with so much talent to please he should be deprived of the chance to show it. Otis Harlan plays the Senior Deacon very well, and his songs are catchy. Villa Knox, Mae Lowery, Nellie O'Neil, Hattie Williams, and Louise Gunning are among others who amuse. Chauncey Olcott in Sweet Inniscarra 16. The Bostonians attracted the largest audience of the season 17, and The Serenade as rendered by them, with the assistance of an admirable orchestra directed by S. L. Studley, was sufficient to hold the attention for three hours. The opera was magnificently staged. The solos were by Messrs. Barnabee, MacDonald, Cowles, Frothingham, Philip, and Jessie Bartlett Davis and Helena Frederick, all of whom were in excellent voice, and the strong well balanced choruses added much to the performance. The fun was liberally furnished in talk and song by Messrs. Barnabee and Frothingham. Lyceum Theatre Stock co. 27, 28.==NEW ALBANY THEATRE (C. H. Smith, manager): This house was closed 16-21 in order that the improvements might be continued. The stage is to be enlarged and the house will reopen 23 with Dan McCarthy in The Dear Irish Home.

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SYRACUSE.—WIETING OPERA HOUSE (M. Reis, lessee; J. L. Kerr, manager): The Shubert Stock co. presented Aristocracy to large and well pleased audiences 13, 14. A Day and a Night drew good house 16 and was a most pleasing performance. The specialties of Mae Lowery, Nellie O'Neil, Villa Knox, Lew Bloom, Otis Harlan, and Thomas Evans were all clever. Shubert Stock co. (return) 18-21. Lyceum Theatre co. 25-26.==BASTABLE THEATRE (S. S. Shubert, manager): Waite's Opera co. in Paul Jones and The Bohemian Girl entertained fair-sized houses 16-21. Shubert Stock co. 23-28.==GRAND OPERA HOUSE (G. A. Edes, manager): Crane's Players in The Boy from Boston and The Two Kids seemed to please 16-21; business medium.==ITEMS: Frances Drake, formerly leading lady with the Salisbury Stock co., will join the Shubert co. here 23.—Mrs. J. P. West, our best local amateur, has joined the Salisbury Stock co. at Rochester.—Charles H. Hoyt was here with A Day and a Night, making necessary changes in the show. In my humble opinion Mae Lowery will hit 'em hard in New York. She is a beautiful woman, and a charming performer.

UTICA.—OPERA HOUSE (Sam S. Shubert, manager): Roland Reed in The Wrong Mr. Wright 13 to a fair-sized and well pleased audience. The Bostonians sang Robin Hood at the matinee and The Serenade in the evening 14 to fine business. The Shubert Stock co. opened their second week's engagement 16 with a double bill, The Ties That Bind, with Harrison J. Wolfe and Mildred St. Pierre, followed by The Arabian Nights, with Walter Walker as Arthur Hummingtop, Florence Rockwell as Rosa Colombier, and Kate Denin-Wilson as Mrs. Gillebrand, all of whom caught the house. Waite's Opera co. will open an indefinite engagement 25.==ITEM: D. L. Don and Katherine Mehan are summering at their homes in this city.

JAMESTOWN.—ALLEN'S OPERA HOUSE (H. F. Allen, manager): The Alma Chester co. closed a very good week's business 14 and departed, leaving the best of praise behind them. The season of the opera house is virtually ended, as there is nothing booked. Unfortunately, the season has not been so good pecuniarily as heretofore.==ITEM: The Celeron Theatre, a Summer place of amusement, situated on Lake Chautauqua, two and a half miles from this city, owned and controlled by the street car co., will open its season 30 with The Spooners. While this theatre is considered as a vaudeville house, a few cos. will be played. Jule Delmar will be the acting manager.

ROCHESTER.—LYCEUM THEATRE (A. E. Wolff, manager): The Princess and the Butterfly 23-25. Stock co. 30—indefinite.==COOK OPERA HOUSE (S. S. Shubert, manager): Salisbury's Stock co. appeared in Incog. before crowded houses 16, 21. The clean-cut work of the entire organization has placed them firmly in the hearts of our amusement goers, and their engagement has proved an unqualified success. Niobe 23-28.==ITEM: Manager Louis C. Cook, of the Academy, closed his stock co. season 14, preparatory to renovation of the house.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): Chauncey Olcott in Sweet Inniscarra 17 for Manager Sweet's benefit. Veriscope 20. E. H. Sothern 23.==Y. M. C. A. HALL: Mr. Bob was presented by amateurs 10, 11 for the benefit of Y. M. C. A. to good business. The audiences were delighted. Much of the success of this performance was due to the able stage direction of Robert E. Lee Carroll.

GLOVERSVILLE.—KASSON OPERA HOUSE (A. L. Covell, manager):==ITEM: Manager Covell, of the Kasson, will also assume management on Aug. 1 of the Grand Opera House, Johnstown, N. Y. His familiarity with the theatrical business fits him well for these positions, and no doubt both houses will prosper under his management.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Sisters, managers): Rachelle Renard closed her engagement 14 to good business, presenting Ingomar, Too Much Mother-in-Law, Leah, The Lady of Lyons, East Lynne, and Jack Sheppard. A Fair Encounter 21. The Madrigal 24-26. Lyric Stock co. 30, 31.==TOWN HALL (F. H. Hathorn, manager): Dan McCarthy 30.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, manager): Roland Reed and a competent co., including Isadore Rush, presented A Man of Ideas to a large and appreciative audience 14. A Day and a Night 19.==BIJOU THEATRE (A. A. Fenyvessy, manager): Dark.

PLATTSBURG.—THEATRE (Edwin G. Clarke, manager): Frederic L. Power and Katherine Crego, late of Waite's Comedy co., and William Mong, formerly of the Mora co., assisted by amateur performers, will give a rendition of Tennessee for the benefit of the Cuban cause 20. This will close the season of the Plattsburgh Theatre.

LOCKPORT.—HODGE OPERA HOUSE (Knowles and Gardner, managers): Roland Reed in A Man of Ideas closed our season 19 to a big business.==ITEM: Season here has been the best in ten years. Knowles and Gardner will make some changes and repairs in the house and have booked many first-class attractions for '98-99.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (S. Ossoski, manager): Spooner Comedy co. opened for week 13 to S. R. O. Plays presented first half of week: A Fair Rebel, A Galley Slave, and A Fight for a Million. The specialties are excellent.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): The Bostonians in The Serenade delighted a crowded house 13. A Day and a Night drew a good house 17; co. more than good.

OGDENSBURG.—OPERA HOUSE (Charles S. Hubbard, manager): Roland Reed in A Man of Ideas 12 to good business; audience pleased.

HUDSON.—OPERA HOUSE: Hudson Players' Club 25, 26.

MIDDLETOWN.—CASINO THEATRE (H. W. Corey, manager): Chauncey Olcott in Sweet Inniscarra 19.

NEWBURG.—ACADEMY OF MUSIC (F. M. Taylor, manager): Chauncey Olcott in Sweet Inniscarra 18.

ONEIDA.—MUNROE OPERA HOUSE (Smith and Preston, managers): Local minstrels, booked for 18, canceled. Season closed.

CORNING.—OPERA HOUSE (H. J. Sternberg, manager): Vermont (local) 11-14; pleasing performances; good business.

ITHACA.—LYCEUM (M. M. Gutstadt, manager): The Bostonians packed the house 11, 12. A Day and a Night pleased a full house 8.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, manager): Cuba's Victory 28, 29.

WAVERLY.—OPERA HOUSE (J. K. Murdoch, manager): Markham Stock co. (returned) 23-28.

DANSVILLE.—HECKMAN OPERA HOUSE (L. H. Heckman, manager): Local minstrels 27, 30.

NORTH CAROLINA.

WILMINGTON.—OPERA HOUSE (S. A. Schloss, manager): The May Festival 20.==ITEM: James K. Collier, of this city, who has been with Primrose and West's Minstrels as treasurer, has arrived here.

GREENSBORO.—ACADEMY OF MUSIC (W. J. Blackbury, manager): James Young closed our season 4.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): Town Topics 11 to fair business; entertainment good. Mahara's Minstrels 21. Our Goblins 27. Miss Francis of Yale June 7. A Boy Wanted 8.

ALSON BRUBAKER.

GRAND FORKS.—METROPOLITAN THEATRE (E. J. Lander, manager): The Prodigal Father to light house 9; satisfactory performance with numerous specialties. Bert Swor, Rose Melville, and Maebell Davies deserve special mention. Town Topics to

poor business 12. They give a good programme of specialties and merit patronage. Mahara's Minstrels 19. Poses-Plastiques, under direction of Miss Frances Bacon, 23. Richards and Pringle's Minstrels June 3.

JAMESTOWN.—OPERA HOUSE (E. P. Wells, manager): Town Topics 10; good house; excellent performance. John W. World as the tramp made a hit. The Prodigal Father pleased a fair-sized audience 11; specialties much appreciated. A Jay in New York 31.

OHIO.

URBANA.—MARKET SQUARE THEATRE (H. H. Williams, manager): The Land of the Living 13 to small business, but gave satisfaction. Harry W. Fenwick, Leo Hardman, Will Canfield, and Thomas W. Hill were capital. Lillian Washburn, who has always been seen here in burlesque, was a pleasant surprise, proving as artistic in legitimate as she was in burlesque. Elenor Broadhay, Flossie Sinnott, Kate and Leona Medinger were all clever in their roles.==ITEMS: Leona Medinger fell on a piece of glass and cut her knee severely.—Will Canfield was presented over the footlights with a floral piece and bottle of champagne by his Urbana friends.—Harry Fenwick, Leo Hardman, and Will Canfield have been playing Urbana many years and have hosts of personal friends here.—W. M. Denel, of Joliet, Ill., owner of Denel's Equine and Canine Show, was called here by the dangerous illness of his mother. Mr Denel has recently purchased a half interest in the People's Theatre at Joliet.—The photo of little Leona Medinger makes my collection number 1200.—My extensive collection of mementoes was enhanced this week by the reception of a dozen songs from my friend, Paul Dresser.—Dr. P. R. Bennett, proprietor of Bennett's Opera House, has returned home from a Winter of hunting and fishing in Florida.—The Barlow Minstrels will organize here for the Summer season.—H. H. Williams, manager of the Market Square, has been appointed an officer in the secret service, with headquarters at Washington.—During his absence Stage-Manager Al. Wilkins (known on the road as Harry Rodgers) is managing the theatre.—Ed. Maud, and Lizzie Leon have closed with the Night Owls co. and are home for a visit. W. H. MCGOWN.

DAYTON.—GRAND OPERA HOUSE (Harry E. Feicht, manager): Nat C. Goodwin in An American Citizen to the capacity of the house 12; play and players were well received. Maxine Elliott, handsome and accomplished, shared honors and praise with the inimitable comedian.==PARK THEATRE (Harry E. Feicht, manager): The Land of the Living 16-18; fair business; the sensational features and striking climaxes with diverting comedy throughout the play seemed to please.==ITEMS: A Trip to Chinatown will close Park Theatre 21.—Clarence Handyside, a member of Nat C. Goodwin co., was several seasons ago playing leading parts with the Soldiers' Home Summer Dramatic co. J. W WEIDNER.

TOLEDO.—VALENTINE THEATRE (L. M Boda, manager): The Wilbur-Kirwin co. are presenting three operas in good style week 15-21 to big business. The Royal Middy, Olivette, and The Bohemian Girl were given.==PEOPLE'S THEATRE (S. W. Brady, manager): The Brady Stock co appeared in The Galley Slave and East Lynne 16-21. Both plays were admirably cast and pleased large audiences. The Ensign is in preparation.

SANDUSKY.—NIELSEN OPERA HOUSE (Charles Bartz, manager): Himmelein's Ideals closed a very satisfactory week's engagement 14. Their repertoire consisted of Earle's Nest, The Devil's Web, North and South, Storm Beaten, Jack o' the Mines, Showers of Shamrocks, The Black Flag, and Shadows of the Scaffold. Joe Jefferson Club (local) in The Rivals 20.

LIMA.—FAUROT OPERA HOUSE (Howard G. Hyde, manager): Chauncey Olcott in Sweet Inniscarra 11. Josie Mills' co. began a week's engagement 16 with The Black Flag to a good house. My Old Kentucky Home 17 to a large audience; performances satisfactory. Graphoscope 26-28. Rentfrow's Pathfinders 30-June 4.

MARTINS FERRY.—NEW OPERA HOUSE (Will A. Miller, manager):==ITEM: After 28 the house will begin to receive its new dress of frescoing and new scenery, which will make it one of the best opera houses in the valley.

STEUBENVILLE.—CITY OPERA HOUSE (Charles Holton, manager): Wilson Comedy co. 9-14 to fair business. The following plays were presented: Maud Muller, Zeke, Too Much Married, His Lordship, and Esmeralda.

GALLIPOLIS.—ARIEL OPERA HOUSE (Cowden and Kaufman, managers): The Mining Millionaire, booked for 17, did not appear.==ITEM: Lakewood Park opened 9 with Mr. and Mrs. E. Ward, clever comedians.

SPRINGFIELD.—BLACK'S OPERA HOUSE (Charles Brunner, manager): The Land of the Living 12; business only fair, but everyone well pleased. Rentfrow's Pathfinders 23-28.

GALION.—MANAGER OPERA HOUSE (Waldman and Rettig, managers): Human Hearts 17; good business; entire satisfaction.==CITY OPERA HOUSE (S. E. Riblet manager): Dark.

MARION.—GRAND OPERA HOUSE (F B. Arnold, manager): Human Hearts 16 to packed house; performance only fair. Mackay Opera co 20, 21.

MARIETTA.—AUDITORIUM (M G. Seipel, manager): A Bachelor's Honeymoon 12 (ushers' benefit); fair audience; first-class attraction.

ELYRIA.—OPERA HOUSE (W. H. Park, manager): The Bells of Shandon (local) 26.

LORAIN.—WAGNER OPERA HOUSE (H. S. Burrett, manager): Ideal Troubadours failed to appear 13. Alba Heywood 24.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endly, manager): Josie Mills' co. 12-14 to light business; co. very good. Season closed.

XENIA.—CITY OPERA HOUSE (C. L. McClellan, manager): The Land of the Living 14; business fair; performance good.

OREGON.

BAKER CITY.—RUEF'S OPERA HOUSE (L. Freitag, manager): A Hired Girl 5 to very light business.

LA GRANDE.—STEWARD'S OPERA HOUSE (D S Steward, manager): A Nightmare 31. Josey Marvin co. June 6-11. The Prodigal Father 23.

PENNSYLVANIA.

LANCASTER.—FULTON OPERA HOUSE (Yecker and Gleim, managers): Regular season closed. Tracey's war views 19-21.==CONESTOGA PARK THEATRE (Lancaster Traction Co., managers): Palmer Opera co. will open the Summer season June 13 in The Mascot. The co., which will be under the management of Fred C. Palmer, an opera singer, well known to Lancastrians, will include Edna Thornton, Helene Salinger, Osborne Clemson, John Reidy, Herbert Salinger, and Harry Hanlon. Chris Burger, the efficient leader of the Fulton Opera House Orchestra, will be musical director.==ITEM: A. C. Hewitt, cornetist, of this city, joined Brookes' Chicago Marine Band here 12.

TOWANDA.—HALE'S OPERA HOUSE (C. T. Kirby, manager): Markham's Stock co. 16-21 in In His Power, Woman's Wit, The Inside Track, Face to Face, Green Hills, and The Ticket of Leave, to good business; pleased audiences. Charles Gouthrie, Laura Dean, Edward O'Connor, and Thomas O'Neil deserve special mention.

PITTSTON.—MUSIC HALL (C. C. King, manager): Harry Markham's Stock co. closed a week's engagement 14. Plays presented: An American Monte Cristo, In His Power, The Inside Track, The Colorado Mail, Woman's Wit, and Ticket of Leave Man. Lorsine Hollis Stock co. opened for a week 16 in Forget-Me-Not to a large and delighted audience.

CARLISLE.—SENTINEL OPERA HOUSE (George Yeager, manager): Dr. Jekyll and Mr. Hyde (local) 21 will close the season.==ITEMS: Bessie Meck, of the Andrews Opera co., is home on a visit, but will rejoin co. at Philadelphia 25.—Frank Rhoads, musical director of Hogan's Alley No. 2, leaves for New York this week.

POTTSTOWN.—GRAND OPERA HOUSE.==ITEM: Manager Koons has closed this house for the season. Numerous alterations and improvements will be made during the Summer months and everything arranged for the opening, which will occur in September.

YORK.—OPERA HOUSE (B. C. Pentz, manager): Sam Pitman's Comedy co., with Anna E. Davis and Frederick Herzog in the leads, with a good support, ing co. and specialties, opened a week at popular prices 16 in La Belle Marie; business large.

COLUMBIA.—OPERA HOUSE (James A. Crowthers, manager): Andrews Opera co. rendered Martha 13 to good business. Rena Atkinson as Lady Harriet made a hit, as did Marion Ivel as Nancy. House closed for season.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (M. Reis, manager): Season is about ended. The stockholders have not leased the house for next season. Mr. Reis' contract will expire Aug. 1.

BRADFORD.—WAGNER OPERA HOUSE: (M W. Wagner, manager): Minnie Seward co. opened for a week 16 in Asleep at the Switch to large house. The Spooners 23-28.

PUNXSUTAWNEY.—MAHONING STREET OPERA HOUSE (R. A. McCartney, manager): Hubert Labadie in Faust 11 to small house; performance good.

SCRANTON.—LYCEUM (Reis and Burgunder, managers): A Day and a Night 21.

ERIE.—PARK OPERA HOUSE (M. Reis, manager): Alma Chester co. 16-21 entertained large audiences.

RHODE ISLAND.

PAWTUCKET.—OPERA HOUSE (A. A. Spitz, manager): Concert and Lecture for benefit of Mrs. Spitz 15 was very successful; large audience and entire satisfaction.

NEWPORT.—OPERA HOUSE (T. F. Martin, manager): Joseph Greene's co. closed a very successful week here 14, playing to crowded houses and giving satisfaction. Maud Hillman co. 23-28.

WOONSOCKET.—OPERA HOUSE (George C. Sweatt, manager): Joseph Greene Repertoire co. opened 16 for week in The Silver King. Through Russian Snows 17. Lend Me Your Wife 18.

SOUTH CAROLINA.

ORANGEBURG.—ACADEMY OF MUSIC (O. B. Rosenger, manager: ==ITEMS: The Academy, which was partly destroyed by fire in February, has been rebuilt, greatly improved. It is a brick building with a seating capacity of 750. Stage, 50 x 28 feet; to gridiron, 35 feet; to grooves, 16 feet; proscenium opening, 18 x 26 feet.—Manager Rosenger, who is first lieutenant of the Edisto Rifles, of this place, has gone to the front with that company. H. C. Wannamaker has been appointed acting manager.

SOUTH DAKOTA.

SIOUX FALLS.—NEW THEATRE (S M Bear, manager): Aida Lawrence co. 16 crowded the house.==ITEM: Ernest Wilkes, of this city, and late of Bainbridge's Alabama co., has enlisted with the Cowboy Cavalry and will go to the front this week.

TEXAS.

WACO.—THE GRAND (Wels and Solomon, managers): Edwin A. Davis co. presented His Excellency 11 to small-sized audience; performance satisfactory. This attraction was billed to appear 11-14, but owing to a counter attraction (our May Queen Carnival) on same dates and business being so unsatisfactory the first night, the co. decided to cancel the remaining part of week, and also disbanded for the season here. This attraction closed the regular season.==ITEM: Jake Schwarz, of Bryan, Tex., formerly assistant-manager and treasurer of the Grand here, was in the city 11 and informed your correspondent he was figuring on the lease of the Grand and might manage it next season. The house is as yet unleased for the coming season. W. V. LYONS.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (George D. Pyper, manager): A Stranger in New York, with all its pretty girls and bright sayings, held the boards 9, 10 to packed houses. Tim Murphy and his excellent co. 1, 13 presented Old Innocence and Sir Henry Hypnotized to good business. Dorothy Sherrod, a charming little woman who was new to us, made many friends. By the kindness of Mr Murphy, at the suggestion of Mr. Grant, the Utah Volunteers, who will leave within a few days for the war, were given the pleasure of attending the performance. Janet Waldorf 16, 17.==ITEM: By a misprint in my letter of last week, the first name of Heber J. Grant, who now owns the controlling interest in the Salt Lake Theatre and practically guides its destinies, was given as "Eben."

PARK CITY.—GRAND OPERA HOUSE (F. J. McLaughlin, manager): Opened March 31 by Edward Harrigan in Old Lavender. James O'Neill in Monte Cristo April 11. Dan Sully in Auld Lang Syne 15, Noble Dramatic co. 16-23, playing Our Strategists, The Gold King, Reuben Glue, The Train Wreckers, East Lynne, and The Lucky Ranch. Miss Francis of Yale 28. Tim Murphy in Old Innocence May 10. House equipped with latest improvements, and as good as any in the State. Good business for all one-night plays given. Attractions for this house have been above the average. War has lately affected business. Magniscope Exhibition co. June 10, 11.==PARK OPERA HOUSE (Frank Collins, manager): Frank Readick co. in Don Cæsar De Bazan, The Stranger, and The Brand of Cain 12-14; light business; fair co. Spooner Dramatic co. June 13-18.

VERMONT.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L Blanchard, manager): Rice's Comedians 16-21 opened here for the week to good houses and gave satisfaction.

BELLOWS FALLS.—OPERA HOUSE: Marriage Drama (local) drew a very large audience 19; excellent performance.

VIRGINIA.

PETERSBURG.—ACADEMY OF MUSIC (Thomas G Leath, manager): Simkins-Fabel co. opened for a week 16 in Little Mischief to small business; audience pleased. The Lees June 6-11.

NORFOLK.—ACADEMY OF MUSIC (Thomas G. Leath, manager): James Young 12-14; business good; performances good. The Lees, hypnotists, to good business 16; performances good. Lillian Tucker co. 23-28.

WASHINGTON.

SEATTLE.—THEATRE (Cal Heilig, manager): The greatest theatrical event in local history was the appearance of Melba in La Traviata 7 to a large and brilliant house. The performance proved a huge success and at once warmly established Madame Melba in the hearts and minds of Seattle folks. Miss Francis of Yale 11, 12. Hopkins' Trans-Oceanics 13-15.==THIRD AVENUE THEATRE (W. M. Russell, manager): A Hired Girl to the capacity 8-14.==ITEM: The Madison Park Theatre opened season 8 with Dante, the magician. This is a popular local Summer resort, and promises profit for the management.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): Melba, with Damrosch-Ellis Grand Opera co., 9; crowded house; excellent presentation of 'La Traviata; receipts $4,000. Hopkins' Trans-Oceanics 10, 11; fair business; good performance.

WALLA WALLA.—PAINE OPERA HOUSE (J. G. Paine, manager): Bittner Theatre co. 9-14; fair business and performances. A Boy Wanted 19.

NEW WHATCOM.—BELLINGHAM OPERA HOUSE (A. B. Jewett, manager): A Boy Wanted pleased a full house 13. A Hired Girl 19

WEST VIRGINIA.

WELLSBURG.—BARTH'S OPERA HOUSE (W. F. Barth, manager): Mystic Midgets (local) 21, 22.==ITEM: Charlemagne Koehler, who retired from the stage several years ago and entered a monastery, and afterward opened a college of expression and dramatic action in Cincinnati, is spending a short vacation here preparatory to re-entering theatrical life.

PARKERSBURG.—AUDITORIUM (W. E. Kemery, manager): Rentfrow's Pathfinders 9-14; good business; satisfactory performances. Wilson Comedy co. 23-28.

WISCONSIN.

RACINE.—BELLE CITY OPERA HOUSE (D. P. Long, manager): Chicago Lyceum Stock co. enjoyed very good business 12-14, presenting The Volunteer, Pink Dominoes, A Bargain Matinee, and Oliver Twist. In Atlantic City to good business 15; co. good. The Tarrytown Widow 22. Frederick Warde 26. Knobs o' Tennessee 29.

SHEBOYGAN.—OPERA HOUSE (J M Kohler, manager): The first annual May Festival of the Lyric Society of this city in conjunction with Bach's Symphony Orchestra, of Milwaukee, was given 16 and was a grand success. Great credit is due Mr. Robert J. Kohler for the excellent management of the affair. In Atlantic City 18

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): The Gibneys 9-14 did not draw very largely. Repertoire included The Prince of Liars, Explosion, Falstaff, and Up to Date.==THE ARMORY: The May Festival 16, 17, under the auspices of U. W. Choral Union, was a grand success.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): In Atlantic City 17; good house. Town Topics 21.==ITEM: Edwin Clifford, advance agent of Little Trixie co., is in the city and will remain during the Summer.

BAU CLAIRE.—GRAND OPERA HOUSE (O. F. Burlingame, manager): William Owen and Elizabeth Baker, supported by a very fair co., drew unstinted applause from large audiences 16-18 in Romeo and Juliet, Othello, and The Merchant of Venice.

ASHLAND.—GRAND OPERA HOUSE (John Meis, manager): Marks' Burlesque co. 9-14 to full house; audiences satisfied. Town Topics 20. Darkest America June 8. William Owen 13-15.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): H. B Marshall's U. T. C 11 to good business. A Breezy Time 17 to big business; best of satisfaction.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, manager): Devil's Auction 8 to fine business; crowded house. Our Goblins 15; large and disgusted house.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Fitz and Webster in A Breezy Time 13 to fair business. Co. wished to be remembered to THE MIRROR.

JANESVILLE.—MYERS' GRAND OPERA HOUSE (William H. Stoddard, manager): Fitz and Webster in A Breezy Time 14 to a good house; satisfactory performance.

STEVENS POINT.—NEW GRAND OPERA HOUSE (W. L. Bronson, manager): William Owen co. in Romeo and Juliet and Faust 13, 14 to good business and gave satisfaction. A Breezy Time 18.

POND DU LAC.—CRESCENT OPERA HOUSE (William H. Stoddard, manager): Frank M. Willis in In Atlantic City 16; poor attendance; passable performance. A Breezy Time 23.

BARABOO.—GRANDE (F. A. Philbrick, manager): Fitz and Webster's A Breezy Time 16; large and appreciative audience. The Cherry Sisters 24.

CANADA.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): Anna Held 14 gave two performances to fairly good houses. Miss Held is possessed of a fair voice, and sang a number of songs in a rather suggestive manner. The performance opened with The Cat and the Cherub, and was followed by A Gay Deceiver, which was rather too broad for local patrons. Thomas W. Keene 19-21. Roland Reed 23-28.==PRINCESS THEATRE (O. B Sheppard, manager): The Cummings Opera co. are presenting Billee Taylor for the fifth week of their engagement 16-23 to large business. The opera is hardly as bright as its predecessors, but contains much merit. Fred Solomon as Ben Barnacle had a part suited to him. W. H. West made a great hit as the villain, Christopher Cook. Laura Moore was in good voice and sang her solos gracefully. Harold Blake's rendering of "The Virtuous Gardener," made a very favorable impression, and had to be repeated. Hubert Wilke, Elvia Crox-Seabrooke, Sol Solomon, and Sylvia Cornish also contributed to the success of the performance. The Princess of Trebizonde 23-28.==MASSEY MUSIC HALL (J. E. Suckling, manager): Q. O. R male chorus concert 12 was poorly attended. The soloists were Francis World, Lola Ronan, H. Ruthven MacDonald, and Bert Harvey. One of the largest and most fashionable audiences assembled 17 on the occasion of Mlle. Toronta's concert. Mlle. Toronta was ill and was unable to carry out her part of the programme, being forced to discontinue during her first number. Messrs. Larin and Bispham were very considerate and sang several extra numbers.==TORONTO OPERA HOUSE (Ambrose J. Small, manager): A Trip to Coontown (return date) 16-21 to good business. Bob Cole as the Tramp was very humorous and kept the large audience in excellent spirits, and Billy Johnson has a good voice and sang his songs splendidly. Lloyd G. Gibbs has an excellent tenor voice and was repeatedly recalled. The Freeman Sisters introduce a clever dancing specialty. Reilly and Wood's co. 23-28. Bob Fitzsimmons co. 30-4.

MONTREAL.—ACADEMY OF MUSIC (Sparrow and Jacobs, managers): Mark Smith Opera co. opened its second week 16 in The Bohemian Girl to fair business. Laura Millard made an excellent Arline. George Lyding, a new comer, but who is remembered here for good work done with the Roth Lyric Opera co. four or five seasons ago, sang well as Thaddeus, though evidently suffering from a cold. Mark Smith was a fine Devilshoof, and John Park was acceptable as Count Arnheim. The chorus hardly appeared to as good advantage as in The Mikado. The Pirates of Penzance 23-28.==THEATRE FRANCAIS (W. E. Phillips, manager): The stock co produced The Butterfly to big business 16, and gave a most praiseworthy performance. Harrington Reynolds did one of his best pieces of work in the role of Frederick Ossian. Florence Roberts and Nellie Callahan were altogether charming. T. J. McGrane gave a clever performance of Hiram Green, and an amusing sketch of the butler Coddles was contributed by Harry Mack. The rest of the parts were all creditably filled and the play was tastefully staged. The Neilson Sisters, Pete Baker, and Florence Beecher, violinist, form a strong vaudeville bill. As in a Looking Glass 23-28.==THEATRE ROYAL (Sparrow and Jacobs, managers): The Columbian Burlesquers opened 16 to good business. Two burlesques and a number of good vaudeville turns form an entertaining bill.==ITEMS: The Beacon Stock co. closed at the Queen's after the first week of its engagement.—Bob Fitzsimmons and his vaudeville co. will open there 23.—The Montreal and Buffalo baseball teams attended the Français Saturday evening, 14, to witness the performance of Snowball and The Kitchen Belle. The theatre was tastefully decorated in their honor.—Florence Roberts was taken very ill last Sunday, 15. She was, however, able to perform on Monday, and is now convalescent, though still far from well.

WINNIPEG.—THEATRE (C. P. Walker, manager): Town Topics was enjoyed by fair audiences 13, 14. Kellar, World and Mack were the principals, and the farce-comedy contained plenty of good refined humor. Mr. World's bicycle act was the best of the kind seen here during the season. Mahara's Minstrels 16, 17 to large audiences, considering outdoor attractions. The co. contains some splendid vocalists, and the ensemble singing was excellent. Miss Francis of Yale 30, 31. Robert Mantell June 28-30.==GRAND OPERA HOUSE (Seach and Sharpe, managers): Dark indefinitely.==ITEMS: Manager Walker left May 16 for Chicago and New York to book attractions for next season. To show that the city has taken a decided advance since the opening of the Winnipeg Theatre last September, Manager Walker states he has more offers now from cos. for time next season than he had after he left New York last Summer, with the season's bookings.—Dan Godfrey's Band will visit the city in June.—The Beryl Hope Stock co. has canceled its Winnipeg date for the month of June, owing to a disappointment in arranging Vancouver and Victoria dates.

VANCOUVER.—OPERA HOUSE (Robert Jamieson, manager): Bleak House 6; mediocre performance; poor house. A Boy Wanted 12; fair performance to S. R. O. Miss Francis of Yale 14. A Hired Girl 18. The Purser 27.==CITY HALL: Stock co. in Calamity Jane 9, Caprice 10, The Noble Outcast 11, The Gilded Cliff 12, Lord Cholmondeley 13, and Alone in London 14. Dante, magician, 15-21.

OTTAWA.—RUSSELL THEATRE (Dr. W. A. Drowne, manager): The Beryl Hope Stock co. presented The Country Editor 16-18. Howell Hansel gave an artistic portrayal of the title-role, receiving frequent applause. The Club Man and In Spite of All 19-21; good business.==GRAND OPERA HOUSE (George Jacobs, manager): Gonzalez Opera co. in The Mascot and Olivette 16-21 to fairly good business.

WOODSTOCK.—OPERA HOUSE (Warren Totten, manager): Manhattan Comedy co. 17, 18. Plays presented: Rain Clouds, Sweethearts, The Rough Diamond, Two Old Cronies, Sunset, and When a Man's Married. The performances were satisfactory, but business was rather light. Little Trixie 25.

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WANTED—GOOD SUMMER RESORT.
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ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): Stowe's U. T. C. 12-14; business and performances good. A Bunch of Keys opened for three nights 16 to a full house; excellent performances. W. S. Harkins will open his season here 23, presenting What Happened to Jones.==VICTORIA RINK (R. J. Armstrong, manager): Dan Godfrey's Band 19.

MONCTON.—OPERA HOUSE (A. E. Holstead, manager): Local minstrels 9 to S. R. O.; performance good. Canadian Star Concert co. 13 to excellent business. A Bunch of Keys 19. Stowe's U. T. C. 25.==VICTORIA RINK (A. E. Holstead, manager): Godfrey's English Band 18.

ST. THOMAS.—DUNCOMBE'S NEW OPERA HOUSE (T. H. Duncombe, manager): Princess Bonnie (local) 10 to S. R. O. Mrs. Travers as Kitty Clover was most enthusiastically received. Her beautiful contralto voice and excellent acting won for her many encores. Miss Allworth as Bonnie and T. H. Wallace as Shrimps were also prime favorites.

LINDSAY.—ACADEMY OF MUSIC (Fred Burke, manager): Dan McCarthy in The Dear Irish Home 16; average house; performance fair. The Manhattan Comedy co. June 7, 8. Little Trixie 9.

QUEBEC.—ACADEMY OF MUSIC (Charles Palmer, manager) Camilla Urso 20.==GAIETY (Camille Cordalloz, lessee): Dark.==DRILL HALL: Lieutenant Dan Godfrey's Band 23.

ST. CATHARINES.—GRAND OPERA HOUSE (T. Lalor, manager): Manhattan Comedy co. 16; good performance to light business. Queen's Own Male Chorus 24.

LONDON.—GRAND OPERA HOUSE (A. E. Roote, manager): Anna Held 12; fair house; performance thoroughly enjoyed. Roland Reed in A Man of Ideas 20, closing the season.

BERLIN.—OPERA HOUSE (George O. Philip, manager): Faust (local) to good houses 12, 13. Thomas W Keene in Richard III. 14; good performance and fair house. Princess Bonnie (local) 20.

GUELPH.—ROYAL OPERA HOUSE (A. J. Small, manager): Manhattan Opera co 12-14 to small business. Thomas W. Keene 17 canceled on account of small house. Little Trixie 27.

CHATHAM.—GRAND OPERA HOUSE (W. W. Scane, manager): Dan Godfrey's British Band June 2.

ARENA.

WARREN, PA.—Walter L. Main's Circus 17 to large business. Both parade and ring performance were excellent. Among the principal performers are The Zenos, the Werntz Family, the Eddy Family, William Willett, and Tony Lowanda. The show is certainly the best Mr. Main has ever had.

BOSTON, MASS.—This city is billed everywhere for the Buffalo Bill Wild West Show, which is to be here the week of 30. Ringling Brothers' Circus will visit Boston for the week of June 17, which is the date that the Barnum Show has usually been here in past seasons.

LANSING, MICH.—McConkey's Arabian Circus and Equine Paradox opened here 14 to big crowd and gave a very creditable bill. La Pearl's United Shows 18 had two good big crowds afternoon and evening, and are fully up to date in all details.

TOLEDO, O.—Forepaugh and Sells Brothers' Circus to large and well pleased tents 14. The management report that the war excitement and the wet weather are hurting business.

TRENTON, N. J.—Buffalo Bill's Wild West appeared to large audiences notwithstanding a pouring rain 16.

NEW LEXINGTON, O.—John F. Hummell's Shows 13 to two large and well pleased audiences.

POTTSTOWN, PA.—Pawnee Bill's Wild West gave two performances here 17 to large audiences. May Lillie did some clever shooting.

WELLSBURG, W. VA.—John Sparks' Circus 16; large crowd in spite of storm.

PUNXSUTAWNEY, PA.—The Walter L. Main Circus 14 to large crowds; performance good.

MCPHERSON, KAS.—Professor Gentry's Dog and Pony Show 16 to good business; performance first class.

COLDWATER, MICH.—La Pearl's Circus gave pleasing performances to good business 13.

GLOVERSVILLE, N. Y.—The Great New Orleans Circus gave two fair performances 16 to good business. Sig. Sautelle's Circus 20.

OWOSSO, MICH.—La Pearl's Circus 17 pleased a large crowd.

FRANKFORT, KY.—Cooper's Railroad Shows 15 to good business, giving satisfaction.

WABASH, IND.—Gibbs and McGregor's Railroad Shows 17 to packed tents; good performances.

ARENA NOTES.

Although inclement weather has attended the first few performances of Adam Forepaugh and Sells Brothers' Circus, it has had but little effect on the attendance. During a tour of Ohio, West Virginia and Pennsylvania, the people have filed into the big tents with religious devotion. The various displays of this year's performance demonstrate that this circus is progressing hand in hand with the country that fathered it years ago and has fostered and encouraged it to date. A reorganization of the old show has been perfected, old features have been weeded out, and many new acts added, until the circus is at present a revelation to patrons of the sawdust rings. Last week a number of cities in Western Ohio and Indiana were visited, and yesterday the show opened in Chicago for a week.

Robbins Brothers' Circus stranded at Hartford, Conn. last week. The show opened for a week stand on May 16, but business was bad and several attachments were issued against the animals and properties of the circus, and the railroad refused to haul cars unless paid.

IN OTHER CITIES.

(Received too late for classification.)

INDIANAPOLIS.

Nat Goodwin drew two large audiences to English's 14. At the matinee An American Citizen was the bill and at night A Gilded Fool. May Irwin presented The Swell Miss Fitzwell 16 and Kate Kipp Buyer, 17. Local critics went into ecstasies over the first, but Kate Kipp did not please.

The Holden Comedy co. opened at the Park 16 and is presenting a round of war dramas to good business. The engagement is for the week.

James A. Herne will come to the Grand Opera House 19-21 in Shore Acres.

Fairbank opened for the season 16 under the management of William Trou, with George W. June as amusement manager. Notwithstanding recent rain a large crowd was in attendance. Some changes have been made, and under the present arrangements a small admission fee is charged to the grounds. A rustic stage has been erected and a high-class vaudeville performance is given. There will be a change of bill each week.

The Empire Theatre has been leased for a season of fourteen weeks and will be operated on the stock plan.

It is rumored that English's is to open early in the Summer for a season of light opera.

N. N. Noyes, treasurer of English's, left for the East 15. W. W. LOWRY.

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DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BOY WANTED (Western): Butte, Mont., May 23-28, Fargo, N. Dak., June 8.
A BUNCH OF KEYS (Gus Bothner, mgr.): Halifax, N. S., May 23-25, Yarmouth 26, 27, Boston, Mass., 30, 31.
A DAY AND A NIGHT: Easton, Pa., May 23, Trenton, N. J., 26.
A HIRED GIRL (Blaney's: Hollis E. Cooley, mgr.): Portland, Ore., May 22-28, Salem 30, Tacoma, Wash., 31-June 2, Spokane 3, 4, Moscow, Id., 6, Colfax, Wash., 7, Pullman 8, Wallace, Id., 9, Missoula, Mont., 10, Anaconda 11, Butte 14-19.
A HOT OLD TIME (The Rays: Edgar Selden, mgr.): Chicago, Ill., May 23-28.
A JAY IN NEW YORK: Jamestown, N. Dak., May 31.
A NEW ENGLAND HOME (Frank W. Mason, prop. and mgr.): Bartlett, N. H., May 25, No. Conway 24, Fryeburg, Me., 25.
A TEXAS STEER: Grand Junction, Col., May 31, Crippie Creek June 2.
A TRIP TO THE CIRCUS: St. Paul, Minn., May 23-28.
ADAMS, MAUDE (Chas. Frohman, mgr.): New York city Sept. 27—indefinite.
ALCAZAR STOCK (Belasco and Jordan, mgrs.): San Francisco, Cal.—indefinite.
AMERICAN STOCK: New Haven, Conn., May 23-28.
BALDWIN-MELVILLE: Kansas City, Mo., May 15—indefinite.
BLAIR, EUGENIE: Cleveland, O., May 2—indefinite.
BOSTON COMEDY (H. Price Webber, mgr.): Cookshire, Que., May 23, Sherbrooke 24, Berlin, N. H., 30.
BURRILL COMEDY: New London, Conn., May 23-28, Bristol, R. I., 30-June 4, Newport 6-11.
CARLTON JED: Nephi, U., May 23-28.
CASTLE SQUARE THEATRE (J. H. Emery, mgr.): Boston, Mass., Aug. 9—indefinite.
CHASE-LISTER: Des Moines, Ia., May 23-28.
CHESTER, ALMA (O. W. Dibble, mgr.): New Castle, Pa., May 23-28, Warren 30-June 4.
CLARKE, CRESTON (H. W. Storm, mgr.): Philadelphia, Pa., May 16—indefinite.
CLAXTON, KATE: New York city May 23-28.
COLLINS, MYRA (J. Moy Bennett, mgr.): George, Ia., May 23-25, Luverne, Minn., 26-28, Lake Benton 30-June 1.
COLUMBIA STOCK: Washington, D. C., May 23—indefinite.
CORSE PAYTON COMEDY: Portland, Me., May 23-June 4.
CORSE PAYTON STOCK: Springfield, Mass., May 23-28, Harford, Conn., 30-June 4.
COURTLEIGH STOCK: Bay City, Mich., May 23-28, Saginaw 30—indefinite.
CUBA'S VICTORY: Elizabeth, N. J., May 23-28.
DARKEST AMERICA (Jno. W. Vogel, prop. and mgr.): Muskegon, Mich., May 23, Big Rapids 24, Ludington 25, Manistee 26, Traverse City 27, Sheboygan 28.
DODGE, SANFORD (E. J. Carpenter, mgr.): Oskaloosa, Ia., May 23, Newton 24, 25, Grinnell 26, Hampton 27, Mason City 28, Osage 30.
DREW, JOHN (Chas. Frohman, mgr.): Hartford, Conn., May 24.
ELDON COMEDIANS: Greenfield, Ind., May 23-28, Marion 30-June 4.
ELROY STOCK (Edwin Elroy, mgr.): Hartford, Conn., May 23-June 4.
FAUST (Porter J. White; R. F. Trevellick, mgr.): Marquette, Mich., May 28, Calumet, June 1.
FERGUSON BROS. (W. T. Nelson, mgr.): Hammond, Ind., May 29-June 5, Whiting 6-12.
FERRIS COMEDIANS (Dick Ferris, mgr.): Alpena, Mich., May 24-June 4.
FISKE, MRS. (Chas. E. Power, mgr.): New York city March 28—indefinite.
FRENCH, IRVING: Albion, Mich., May 26-28.
GETTYSBURG: Washington, D. C., May 23-28.
GRAND OPERA STOCK: Columbus, O.—indefinite.
HAMERSLY-HOLLIS STOCK: Hazleton, Pa., April 28—indefinite.
HARTMAN, FERRIS (Geo. Bowles, mgr.): Portland, Ore., May 23, 24, Tacoma, Wash., 25, Victoria, B. C., 26, Vancouver 27, Whatcom, Wash., 28, Seattle 29, 30, Ellensburg 31, Spokane June 1, Wallace, Id., 2, Missoula, Mont., 3, Anaconda 4, Butte 5-7, Great Falls 8, Helena 9, Fargo, N. Dak., 11, Winnipeg, Man., 13-15, Grand Forks, N. Dak., 16.
HASWIN, CARL A: Newark, N. J., May 23-28.
HERNE, JAMES A. (Shore Acres Co.; William B. Gross, mgr.): Muncie, Ind., May 23, Knightstown 25, Dayton, O., 26, Columbus 27.
HILLMAN, MAUD: Newport, R. I., May 23-31.
HOLMES, HAROLD: Staunton, Va., May 23—indefinite.
HUMAN HEARTS: Buffalo, N. Y., May 23-28.
HUNT COMEDY: Rockford, Ill., May 23-28.
JANSEN, MARIE: Grand Junction, Col., May 26, Aspen 27.
JEAN RENOLDS STOCK (Horace Grant, mgr.): Binghamton, N. Y.—indefinite.
JESS OF MARBLEHEAD: Halifax, N. S., May 26, 27.
JOSSEY, MARVIN: La Grande, Or., June 6-11.
JULIAN COMEDY: Winsted, Conn., May 23-25, Great Barrington, Mass., 30-June 1.
KEENE, THOMAS W.: Hamilton, Can., May 23, 24, Montreal 25-28.
KELCEY-SHANNON: New York city April 11—indefinite.
KENNEDY PLAYERS: Gardner, Mass., May 23-28.
KING DRAMATIC: Elizabeth City, N. C., May 23-28.
LYCEUM STOCK (Daniel Fronman, mgr.): Rochester, N. Y., May 23, 24, Syracuse 25, 26, Albany 27.
LYON COMEDY: Peoria, Ill., May 23-28.
MACAULEY-PATTON (Harry Levy, mgr.): Alexandria, Ind., May 23-28, Dunkirk 30-June 4.
MANHATTAN COMEDY (W. J. Thorold, mgr.): Petrolea, Ont., May 23-25, St. Thomas 26-28, Berlin 30, 31.
MANTELL, ROBERT B. (M. W. Hanley, mgr.): San Francisco, Cal., May 2-21, Fresno 23, Riverside 24, San Diego 25, Los Angeles 26-28, Marysville 31.
MARKHAM STOCK: Waverly, N. Y., May 23-28.
MCCARTHY, DAN: Albany, N. Y., May 23-28, Saratoga 30.
MCGINTY THE SPORT: Portland, Ore., May 23-28.
MILES IDEAL STOCK (Frank Lee Miles, mgr.): Brockton, Mass., May 23-28.
MISS FRANCIS OF YALE: Winnipeg, Man., May 30, 31, Crookston, Minn., June 4, Fargo, N. Dak., 7.
MONTE CARLO: Philadelphia, Pa., May 2—indefinite.
MORRISON, LEWIS: San Francisco, Cal., May 23—indefinite.
NEILL (Alhambra Co): Chicago, Ill., May 1-30.
NEILL COMPANY: Minneapolis, Minn., May 9-June 11.
NEW YORK THEATRE (J. C. Nugent, mgr.): Ft. Wayne, Ind., May 23-28, Elwood 30-June 4.
O'HOOLIGAN'S WEDDING: Wooster, Mass., May 23-28.
OWEN, WILLIAM (Alvin A. Jack, mgr.): Red Wing, Minn., May 24-25, Faribault 26-28, Owatonna 30, 31, Rochester June 1, 2.
PAYTON, SENTER: Grand Rapids, Mich., May 23-28.
PERUCHI-BELDENI: Macon, Ga., May 16-29, Columbus 30-June 14.
PITMAN, SAM: Harrisburg, Pa., May 23-28.
POND-BERLIN: Washington, Kan., May 23-28.
PUDD'NHEAD WILSON: Cripple Creek, Col., May 29, Aspen 30.
RANKIN, MCKEE (Stock): Philadelphia, Pa., May 23—indefinite.
REED, ROLAND: Toronto, Can., May 23-28, New Haven, Conn., 31, Trenton, N. J., June 1.
REHAN, ADA: (Augustin Daly, mgr.): Chicago, Ill., May 23-June 4.
RENOLDS, JEAN (Horace Grant, mgr.): Binghamton, N. Y., April 18—indefinite.
RENTFROW'S PATHFINDERS: Springfield, O., May 23-28, Lima, 30-June 4.
ROBER, KATHERINE: Boston, Mass., May 23—indefinite.
SALISBURY STOCK (Chas. P. Salisbury, mgr.): Rochester, N. Y., May 9-28.
SHANNON COMEDY (Harry Shannon, mgr.): St. Albans, Vt., May 23-28.
SHARPLEY LYCEUM (A. J. Sharpley, mgr.): Sioux Falls, Ia., May 16-27.
SHAW, SAM: Tacoma, Wash., May 23-28, Seattle 30-June 11.
SHEA, THOMAS E.: Geo. H. Brennan, mgr.): New York City—indefinite.
SHENANDOAH: New York city May 17—indefinite.
SHERMAN, ROBERT: Paducah, Ky., May 25-Aug. 13.
SIMKINS-FABEL: Elizabeth City, N. C., May 23-28, Norfolk, Va., 30-June 4.
SKINNER, OTIS: Chicago, Ill., May 16—indefinite.
SOTHERN, E. H: Poughkeepsie, N. Y., May 23, Springfield, Mass., 25, Hartford, Conn., 27, New Haven 28, Worcester, Mass., 30.
SPENCER COMEDY: Walton, N. Y., May 23-25, Delhi 26-28, Worcester 30-June 1, Cooperstown 2-4.
SPOONER DRAMATIC (Allie and F. E. Spooner, mgrs.): Rawlings, Wyo., May 23-28, Rock Springs 30-June 4, Evanston 6-11.
SPOONERS, THE (Edna May and Cecil; B. S. Spooner, mgr.): Bradford, Pa., May 23-28, Jamestown, N. Y., 30-June 4, Erie, Pa., 6-11.
THE CIRCUS GIRL: New York city May 16—indefinite.
THE FRENCH MAID: Chicago, Ill., May 9—indefinite.
THE LADY SLAVEY: Philadelphia, Pa., May 16—indefinite.
THE PRODIGAL FATHER: La Grande, Or., May 23.
THE TARRYTOWN WIDOW (Western): Sandusky, O., May 24.
THE WHIRL OF THE TOWN: New York city May 23—indefinite.
THE WHITE SQUADRON: New York city May 23-28.
TOWN TOPICS (World, Keller and Mack, props.; U. D. Newell, mgr.) Milwaukee, Wis., May 23-28.
TUCKER, LILLIAN (Chas. C. Vaught, mgr.): Norfolk, Va., May 23-28.
UNCLE TOM'S CABIN (Al. W. Martin): Minneapolis, Minn., May 23-28, Faribault 30, Northfield 31, Waseca June 1, Winona 2, La Crosse, Wis., 3, Kenosha 4, Chicago 5-10.
UNION SOLDIER: New York city May 23-28.
VAN TASSELL, CORA: Brazil, Ind., May 23-25.
VAN OSTEN, THOMAS D.: Louisville, Ky., May 16—indefinite.
WAITE COMEDY (Eastern; C. L. Elliott, mgr.): Albany, N. Y., May 2—indefinite.
WALDORF, JANET: Ouray, Col., May 23, 24.
WARDE, FREDERICK: Racine, Wis., May 26.
WARNER COMEDY: Auburn, Ind., May 30-June 4.
WARREN COMEDY: Bellefonte, O., May 23-28.
'WAY DOWN EAST: New York city Feb. 7—indefinite.
WOODWARD THEATRE: Omaha, Neb., Feb. 21—indefinite.

OPERA AND EXTRAVAGANZA.

ANDREWS OPERA: Philadelphia, Pa., May 16—indefinite.
BLACK CROOK EXTRAVAGANZA (Jermon): Brooklyn, N. Y., May 23-28.
BOSTON LYRIC OPERA: Boston, Mass., May 9—indefinite.
CALHOUN OPERA: Keokuk, Ia., June 6—indefinite.
CASTLE SQUARE OPERA (C. M. Southwell, mgr.): New York city Dec. 25—indefinite.
CASTLE SQUARE OPERA (C. M. Southwell, mgr.): Brooklyn, N. Y., May 16—indefinite.
CORINNE: Philadelphia, Pa., May 9—indefinite.
DAVE MARION EXTRAVAGANZA: New Haven, Conn., May 30-June 4.
GRAU (JULES) OPERA: Atlanta, Ga., May 23—indefinite.
JAXON OPERA: Brooklyn, N. Y., May 9—indefinite.
MACKEY COMIC OPERA: Indianapolis, Ind., May 29—indefinite.
ROYAL ITALIAN OPERA (Col. W. A. Thomson, mgr.): New York city May 16-28.
THE BALLET GIRL (No. 1): Philadelphia, Pa., April 18—indefinite.
THE BRIDE ELECT: New York city April 11—indefinite.
THE CHORUS GIRL: Boston, Mass., May 16-28, New York city 30—indefinite.
THE HIGHWAYMAN: Boston, Mass., May 16-28.
THE ISLE OF CHAMPAGNE: New York city May 18—indefinite.
THE TELEPHONE GIRL (Geo. W. Lederer Co., mgrs.): Boston, Mass., May 16—indefinite.
WAITE OPERA: Utica, N. Y., May 25—indefinite.
WILBUR-KIRWIN OPERA: Toledo, O., May 2-June 4.
WILBUR OPERA: Boston, Mass., May 9—indefinite.
WILSON, FRANCIS: New York city May 23—indefinite.

VARIETY.

AMERICAN BURLESQUERS: Providence, R. I., May 23-28.
ANI'S MONARCHS: (Harry Hill, mgr.): Newark, N. J., May 23-28, Philadelphia, Pa., 30-June 4.
BON TON BURLESQUERS: Boston, Mass., May 23-28.
BROADWAY GIRLS: New York city May 16-28.
FAY FOSTER BURLESQUERS: Baltimore, Md., May 23-28.
FITZSIMMONS, ROBT.: Toronto, Can., May 30-June 4.
HOPKINS' TRANS-OCEANICS (Walter Ford, mgr.): Portland, Ore., May 22, 23, San Francisco, Cal., June 1—indefinite.
LONDON BELLES (Rose Sydell): Washington, D. C., May 23-28.
MERRY WIDOWS: Providence, R. I., May 30-June 4.
LONDON GAIETY GIRLS: New York city May 23-28.
MONTE CARLO GIRLS: Newark, N. J., May 23-28.
MOULIN ROUGE: Cleveland, O., May 23-28.
NILSON AERIAL BALLET: Portland, Ore., May 23-28.
OCTOROONS (John W. Isham, mgr.): Paterson, N. J., May 23-28, New York city 30-June 5.
REILLY AND WOODS: Toronto, Can., May 23-28.
ROBIN HOOD: Jersey City, N. J., May 23-28.
STAR SPECIALTY (Robt. Fulgora, mgr.): Seattle, Wash., May 22-27, Victoria, B. C., 29, Vancouver 30.
SULLIVAN, JOHN L.: New York city May 23-28, Albany, N. Y., 30-June 4.
TURNER ENGLISH GIRLS: Philadelphia, Pa., May 23-28.

MINSTRELS.

BEACH AND BOWERS' MINSTRELS: Rock Island, Ill., May 27, Davenport, Ia., 28, 29.
BARLOW MINSTRELS (Harry Ward, mgr.): Urbana, O., May 26, Dayton 27, Piqua 28-June 4.
DUMONT MINSTRELS (Geo. H. Barber, mgr.): Philadelphia, Pa., Nov. 15—indefinite.
LAMBS' CLUB: New York city May 23, Boston and Springfield, Mass., 24, Brooklyn, N. Y., and Philadelphia, Pa., 25, Baltimore, Md., and Washington, D. C., 26, Pittsburgh, Pa., 27, Chicago, Ill., 28.
RICHARDS AND PRINGLE (W. A. Rusco, mgr.): Grand Forks, N. Dak., June 3.

MISCELLANEOUS.

BROOKE CHICAGO MARINE BAND (Howard Pew, mgr.): Philadelphia, Pa., May 25—indefinite.
CANADIAN JUBILEE SINGERS: Island Pond, Me., May 23, Coatecooke 24, Lennoxville 25, Sherbrooke 26, 27, Windsor Falls 28, 29.
DANTE (Magician; Johnny Williams, mgr.): Nanaimo, B. C., May 23, 24, Victoria 25-28.
FLINTS, THE: Cedar Rapids, Ia., May 23-28.
GODFREY BAND: Belleville, Can., May 26, Hamilton 28.
KENNEY, C. LE ROY (H. Percy Hill, mgr.): Kingston, Ont., May 27, Buckingham, Que., 30.
KNOWLES, THE: Terre Haute, Ind., May 23-28.
LEES, THE (Hypnotists; Thos. F. Adkin, mgr.): Newport News, Va., May 23-28, Richmond 30-June 4.
MARTZ, AL.: Stafford, Conn., May 25, Wales, Mass., 26, Fiskdale 27.
PAGES, THE: Burlington, Ia., May 23-28.
PENDER: Cincinnatus, N. J., May 23, 24, Marathon 27, 28.
RACKETT BROS. TROUBADOURS (Louis Angelo mgr.): Peoria, Ill., May 29-June 4.
SAGES, THE (A. B. McDole, mgr.): Haverhill, Mass., May 23-28.
SANTANELLI (J. L. Rockwell, mgr.): Chillicothe, O., May 23-28, Youngstown 30-June 4.
SOUSA'S BAND: Albany, N. Y., May 23, New York city 24.

CIRCUSES.

AMENT'S (Capt. W. D.) BIG CITY SHOW: Clinton, Ia., May 23, 24.
BARNUM AND BAILEY: Birmingham, Eng., May 23-June 4, Leicester 6-8, Nottingham 9-11, Sheffield 13-18, Leeds 21-25, Glasgow, Scot., 27-July 16.
BUFFALO BILL: Mt. Vernon, N. Y., May 23, Stamford, Conn., 24, Meriden 25, Hartford 26, Willimantic 27, Providence, R. I., 28, Boston, Mass., 30-June 4, Lynn 8.
CANNON DOG SHOW: Newport, Ky., May 23, Corvalle 24, Dayton 25, Scadamville, O., 26, Hamilton 27, 28.
FOREPAUGH AND SELLS BROS: Milwaukee, Wis., June 1, Sheboygan 7, Winona, Minn., 9.
GIBBS AND MCGREGOR: Crawfordsville, Ind., May 23, Bloomington 24, Bedford 25.
LA PEARL SHOWS: Dowagiac, Mich., May 23.
MAIN, WALTER L.: Tyrone, Pa., May 23, Lewiston 24, Shamokin 25, Pottsville 26, Hazleton 27, Nanticoke 28, Wilkes-Barre 30, Scranton 31, Glens Falls, N. Y., June 7, Saratoga 8.
ORTON SHOW: Weldon, Ia., May 23, Huniston 24, Corydon 25.

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By OWEN DAVIS.

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MELVILLE B. RAYMOND, - - - REPRESENTATIVE.

PAWNEE BILL WILD WEST SHOW: Wilkes-Barre, Pa., May 23, Plainfield, N. J., 27, Waverly, N. Y., June 4.
RINGLING BROS.: Buffalo, N. Y., May 23, 24, Rochester 25, Syracuse 26, Utica 27, Schenectady 28, Troy 30, Springfield, Mass., June 2.
ROBINSON, JOHN (Ringling Bros., mgrs.): Broken Bow, Neb., May 23, Aurora 24, Ord 25, St. Paul 26, York 27, Seward 28.
SAWTELLE CIRCUS: Glens Falls, N. Y., May 24.
WELSH BROS.: Kutztown, Pa., May 23, Emans 24, East Greenville 25, Allentown 26-28.

MATTERS OF FACT.

The Spencer Comedy company opened at Oxford, N. Y., May 12, and are said to be giving the best of satisfaction. They will play all the Summer. The roster: George S. Spencer, Wilbur Mack, Frederick Backus, Albert Beverly, Harry Tansey, Lillian Sutton, Katherine Standish, Belle Hannigan, the Bastedo Sisters, George M. Fenberg, musical director.

George W. Winnett has been appointed manager of the routing and booking department of the T. H. Winnett emergency bureau.

Owen Ferree, manager of the booking department of the Packard Theatrical Exchange, last week placed six companies in the larger cities, besides filling over twenty vaudeville houses and parks with artists at short notice.

Percy Plunkett has closed his season with Tennessee's Pardner, having been out for thirty-eight weeks and made one of the biggest hits of his life as Jewliker Hay. Arthur Aiston was so pleased with Mr. Plunkett's work that he has offered him an engagement for next season. Mr. Plunkett, however, has partly made arrangements to go out for himself next season in a new comedy.

Edmund D. Nugent, a clever German dialect comedian with a good basso voice, has closed his season, and is at liberty for Summer and next season. He may be addressed care of this office.

Evening and street dresses can be bought of Mrs. Dessau, 137 West Eighty-fourth Street, at bargain prices.

The Standard Illustrating Bureau, with offices in the St. James Building, Broadway and Twenty-sixth Street, make designs for letter heads and advertising purposes.

Robert J. Ward is open to offers for Summer opera as basso and comedian.

Mercita Esmond, during her engagement with Agnes Herndon, just closed, was called upon on three occasions to play the stellar role owing to Miss Herndon's illness. She acquitted herself most creditably in the part.

Charlotte Deane did excellent work with the Anna Held company the past season. In The Cat and the Cherub she essayed the difficult role of Ah Yoi, giving a thoroughly artistic performance. In A Gay Deceiver she proved a graceful and winsome Miss Primrose. Her ability to successfully handle two characters so dissimilar proved her to be an artist of versatility.

Lottie Williams has almost entirely recovered from her recent illness and is prepared to entertain propositions for the Summer and next season.

Virginia Stuart, who successfully played the title role in The Tarrytown Widow, is at liberty for offers.

The Mahr Sisters, two delightful singers and graceful dancers, who appear to advantage in soubrette roles, will consider propositions for first-class farcical or musical comedies for next season.

The Kennedy Players are just finishing a highly successful season of forty-three consecutive weeks. The company, headed by John J. Kennedy and Nellie Kennedy, will begin their sixth annual tour Aug. 1 at Troy, N. Y., in a new repertoire of high-class plays, and the necessary accoutrements, playing in the larger cities only. Time for next season is nearly booked solid. The company will be under the management of Prescott R. Loveland.

The prospects of the tour of The Girl from Ireland next season are bright. The season will open at the Grand Opera House, New York, week of Aug. 29, and the time is filling fast in week stands, in the best houses only. Sam J. Ryan, the well known comedian, has been engaged as leading support of Katie Rooney, who appears in the title role. The favorite California soubrette, Lillian Morris, has been added to the exceptionally strong company now being engaged. The full cast will be announced in an early issue of THE MIRROR.

Janet Waldorf recently gave a most intelligent and forceful portrayal of Julia in The Hunchback at Los Angeles, Cal., winning approval from local press and public. Her Parthenia several evenings previous was also stamped as a fine performance. Miss Waldorf is a pupil of Parson Price, the voice specialist, of this city.

Carrie Roma will close her present engagement at the Tivoli, San Francisco, June 12. She will at once return to New York, when she will consider offers for the Summer in opera.

THE ELKS.

McCowle City, Miss., Lodge, No. 268, was convened in special session May 7 in honor of the following visiting brothers, members of the Columbia Opera company: Jack Henderson, A. G. Kellum, E. C. Rogers, E. Fitzhugh, W. R. Northway, of No. 160, Knoxville, Tenn., and Harry Davies, of No. 9, St. Louis. Four candidates were initiated and a banquet complimentary to the visitors followed.

The first annual benefit of Galveston, Tex., Lodge, No. 126, took place at the Grand Opera House April 29 and will be pleasantly remembered by all concerned. A musical programme of general excellence, rendered by the best local talent obtainable, appealed with the most favorable results to the large and cultured audience present. All together the event was a gratifying success in every way, and had the effect of bringing the order into the enviable prominence merited.

THE FOREIGN STAGE.

GAWAIN'S GOSSIP.

American Sentiments and Players Popular in London—Irving's Next Play—Notes.

(Special Correspondence of The Mirror.)

LONDON, May 14

We have had a week of strange plays here in London—where, at present, the rain comes from. Two of the said strange plays had their first metropolitan production this week at what used to be called the "minor" theatres, meaning the suburban playhouses, which are now, by the way, beginning to knock the "major" (or West End) theatres out of time, or, what is Time's equivalent, money.

The aforesaid two strange plays were respectively entitled The Face at the Window and The Defender of the Faith, and they were respectively produced at Morton's Theatre, Greenwich, in the heart of our big Southeastern suburb, and at the Standard, Shoreditch, one of the most densely populated parts of the East End.

The Face at the Window was chiefly remarkable for an act wherein a just murdered detective was by means of a galvanic battery brought back to life sufficiently long to enable him to fill in on his report the name of his murderer, a terrible desperado whom he had tracked through several acts. The desperado made a dash to check the temporarily revived corpse's writing, and was immediately shocked to death by the galvanic influence.

The Defender of the Faith, by Charles Darrell, who has something to do with that scorching play called When London Sleeps, was even fuller of gruesomeness. It contained, among other little things, martyr-burning at the stake, martyr-crucifying, wild and terrible scenes in Bedlam, etc., leavened with occasional light relief in the way of mere shooting, stabbing, and poisoning. Indeed, the whole category of horrors was so piled up as to be very droll for the rest of the time.

Mr. and Mrs. Kendal produced at the Shakespeare, Clapham, this week a new drama written by Fictionist Allen Upward, and entitled A Cruel Heritage. It was formerly called A Flash in the Pan. It is a vendetta kind of a story, showing how a young baronet, whose father was lured on to gambling and to ruin, and was driven to suicide, bides his time until he can lure the lurer's bright young son into similar evil courses. He does so, the said son eventually seeking financial relief in forging his father's name to a bill for a large amount. Then the baronet flaunts the forged bill in the old lurer's face, and indeed proceeds to all manner of means and measures to bring shame and disgrace upon his name and fame, finally telling him the reason of his thusness in a fierce denunciation which breaks the old man up. Anon, the vengeful baronet repents him of his vengeance and the tangle is straightened out. A bare recital of these principal points does not, of course, indicate that there is any sympathetic interest in the composition; still it has its scenes even of that kind; and its dialogue is well written throughout, as one has a right to expect from Upward. Whether the play will be a financial success is, of course, hard to say. But Mr. and Mrs. Kendal certainly play admirably in it, he as the stern baronet, and she as a spinster of some maturity mixed with considerable merriment.

George R. Sims, who has settled to write a new play for the Adelphi, has written with Leonard Merrick, a rising young novelist and playwright, a new farcical comedy called My Innocent Boy. This has just been produced at the Royalty, but I must ask you to let me defer my detailed notice of it until my next, as time and space now press hardly upon me. I may tell you, however, to go on with, that your Sidney Drew has made a big hit in the name part, and that there has been a most confounded row concerning the American rights. But of all this more anon.

Forbes-Robertson seems resolved to add to our stock of morbid mixtures, for he is now rehearsing Maeterlinck's gloomy, gruesome play, Pelleas and Melisande. If you want to be thoroughly miserable for an hour or so read it. Maeterlinck—you emphasize the "er," please—has, you know, been described as "the Belgian Shakespeare," and, as Comyns Carr once said, he is a very Belgian Shakespeare. John Hare, having had about enough of The Master at the Globe, is meditating the revival of Robertson's Caste and School. Caste may do again, but I'm afraid there is not much shekel-drawing power in School nowadays. It failed woefully, even when the Bancrofts revived it at the Haymarket some years ago. Hare's Bean Farintosh, however, has always been a fine artistic achievement. Speaking of the Bancrofts, their son George P.'s new play, Teresa, will be produced by Arthur Bouchier and company on Monday at the Metropole, Camberwell, where Marie Lloyd and Company are this week breaking all records with H. Chance Newton's musical play, The A B C Girl.

Cissie Loftus returned to the Alhambra on Monday and scored with new imitations including realistic reproductions of your Dan Daly and that sweet Belle of New York, Edna May. La Belle Otero, however, was too ill to come and dance. At the Alhambra, on Thursday, the retiring musical director, Georges Jacobi, had a benefit matinee which was one of the biggest things of the kind ever seen. The artists assisting included several of the popular Americans now in London and many native players such as Sir Henry Irving and Dan Leno. Vesta Tilley has this week returned to the London halls, where she has been enthusiastically welcomed. Her husband, Walter de Frece, tells me that he is preparing to deal here for certain native plays of yours including The Devil's Auction and A Bachelor's Honeymoon. Charles Hawtrey, I hear, is reading the last named.

Charles Wyndham gave a matinee of Still Waters Run Deep at the Criterion on Tuesday in aid of a very poor parish upon St. Pancras and drew £400. He was a fine John Mildmay, and Lewis Waller was a splendid Captain Hawksley.

You will be sorry to hear that Tom O'Brien, of O'Brien and Redding, died last Thursday morning of paralysis of the brain.

Earl's Court Exhibition, which was opened by our Lord Mayor for Manager Imre Kiralfy last Saturday, is already going strong. Olga Nethersole met with an accident yesterday in a railway carriage, and is, I learn to-day, very shaky. I have just heard a rumor to the effect that Olga may join Beerbohm Tree to play in The Three Musketeers. Edward Terry withdrew Shadows on the Blind last Saturday after a seven nights' run. His next new play venture will be, I understand, from the united pens of Louis Napoleon Parker and Sir Walter Besant. The Little Minister registered its two hundredth performance at the Haymarket last Saturday, when Managers Harrison and Maude, who are delighted at the manner in which you recently reproduced their and Winifred Emery's photos, again gave away a lovely souvenir with special drawings by Phil May. A very clever sextette concerning your present war (may it soon cease!) has been dropped into The French Maid at the Vaudeville. It was warmly welcomed. You will be glad to learn that all the many sympathetic references to America in our theatres and halls are received in like manner. Tom E. Murray and Lottie Collins have just been engaged for a tour by a syndicate consisting of Oscar Barrett, Charles J. Abud, H. A. Freeman, and W. M. Borradale, all of the Islington Grand. Annie Russell, whom you know, will appear at the Garrick a week or two hence in your native playlet, Dangerfield '95.

Your Sydney Rosenfeld has just returned to London from the Continent laden with new play purchases. These include a Viennese play by Fulda, the title of which is Robinson Crusoe's Island, and a German play by Kadelburg. The title of this would in English come out something like At the White Horse Tavern. I found Rosenfeld last night at the Green Room Club, of which he has been made an honorary member, surrounded by several of the many English friends he has made during his brief stay in our midst.

Your native made melodrama, The Great Diamond Robbery, has long been threatened to be produced on this side. It will now really make its first English appearance on Monday at the Pavilion, one of our largest and best East End theatres, known as the Drury Lane of the East. There are several new plays, mostly of the one-act size, due in the outlying theatres and licensed halls next week.

Our next chief London production will be the new piece which Harry Nicholls and Seymour Hicks, comedians both—with the accent on Nicholls—have concocted for George Edwardes' use at the Gaiety. This is still called by one of the new names I mentioned—namely, The Runaway Girl. The said Edwardes hopes to produce the new musical play for Daly's on the following Saturday week. The book of this is by "Owen Hall" (otherwise James or "Bat" Davis), and its title is still The Greek Slave. Saturday week is also the date fixed for the production of the Pinero-Comyns Carr-Arthur-Sullivan musical drama (not comic opera, if you please), The Beauty Stone, at the Savoy. Pinero and Carr assure me that they do not propose to emulate the droll topsy-turvyism of W. S. Gilbert, nor do they wish to be regarded in that light.

There is a rumor abroad that Sir Henry Irving, who is playing to big business with that splendidly acted but not too splendidly written "melodramatic comedy" entitled The Medicine Man, may revive Manfred one of these days. When I meet him to-day as I have promised to do, I shall hope to find he is not going to do anything so silly. Manfred is, with all respect to the late Lord Byron, a morbid miserable work, all long, long speeches and without an atom either of action or human interest. Neither Phelps, Creswick nor Charles Dillon could ever draw in it, and, great actor as Irving is, he is not likely to make as good a Manfred as Phelps, for the simple reason that the purely elocutionary style of business is, of course, not in his line. Whether Irving thinks of giving us this "blue devils" raising tragedy or not I happen to know (for he told me himself a few days ago) that his very next new venture will be in a certain French character of some importance in a brand new play which is being specially prepared for him. I have promised not to divulge either the name of this character nor that of the author just yet, so, of course, as the Coster Poet saith: "I ain't agoin' to tell."

GAWAIN.

THE PARIS THEATRES.

Plays and Players in the Gay Capital—Notes and Comment.

(Special Correspondence of The Mirror.)

PARIS, May 8.

Lysiane, Sarah Bernhardt's new play, the story of which I sketched in my last letter, seems hardly to have met the approval of the public, as its withdrawal is announced for next week. The play was one on which the great actress' talents were wasted, and the revival of Camille, that is to follow Lysiane, will be welcomed in spite of its familiarity. Camille, however, is merely a stop gap, Edmond Rostand's first important work, La Samarataine, being in preparation for an early revival.

The present season will scarcely result very profitably for Bernhardt. Her expenses have been very heavy, for all plays at the Renaissance are mounted lavishly. The settings in La Ville Morte were very elaborate, and Lysiane is also richly and tastefully staged. Yet both of these plays had but short and unprofitable runs. Besides this, the theatre was closed for some weeks, on account of Bernhardt's illness. It is hoped, however, that with La Samarataine, a play that *les jeunes filles* can go to see, will come better and better times.

Anent this subject, Bernhardt is soon to lose her leading man, Giutry, whom the temptation, it is said, of a greater salary has drawn into accepting an offer from the management of the Vaudeville. Just who will be his successor is not certain. Calmettes, until recently a member of the Gymnase and Vaudeville companies, has been engaged by Bernhardt, and may fill the position.

The new play at the Palais Royal is one of the sexual problem class so popular in England and America a few years ago, and always welcome over here. Consequently, it has made a sensation, and is apparently on for a long run. Pierre Wolff wrote the play, which is a comedy in three acts, and is entitled Le Boulet. Its story propounds, yet leaves unanswered, the question of the possibility of a man marrying a woman with a "past" and living a happy connubial existence. The heroine, Eva, for some time has been the mistress of one Dubreuil. Differences and quarrels have sprung up between them, hinging principally on a somewhat trivial cause. The fair Eva is an ardent cyclist, and prefers when pedaling along the boulevards to wear a costume that has no heavy skirts to impede, and at the same time displays the stunning curves of her figure with a reality very satisfactory to spectators. Now M. Dubreuil is no cyclist, and furthermore he deems that the maintenance of those curves in all their plenitude should entitle him to certain rights regarding the style of their covering and objects emphatically to this hygienic underwear style of attire. The dispute culminates in a violent quarrel, following which Eva leaves her protector and takes refuge with Frosnac, erstwhile a friend of Dubreuil. They go to Italy, and marry, and it is then that the troubles begin. Frosnac's friends ignore the existence of his wife. He is invited out, but her name is not included in the invitations. Life is not happy for the young creature of pleasure, who has abandoned the primrose path and conformed to the conventionalities. Parisian society—its women, to whom *liaisons* are pastimes, and its men, *roués* and *debauchés*—shudders for fear of contamination with one who, since her marriage vows were made, has been true to them. All this, and more, Eva says in a bitter speech against her persecutors. For answer, her husband offers her a life alone, secluded, in which they two should be their own world. The play goes no further. Did they find happiness at last? Could two such creatures of feverish modern life so immure themselves permanently? M. Wolff does not risk a solution. But he has given us in Le Boulet a play written admirably, teeming with bright conversation and witty epigrams, and we enjoy it.

The three leading characters were in good care, Mlle. Cheirel and MM. Dubosc and Raymond leaving nothing to be desired.

The Galté has a new operetta, Le Marechal Chaudron, that has also won favor. It is a light and pretty affair, with plenty of catchy music, and a host of pretty girls for the eye to feast upon. M. Lacorne wrote the score, while the book emanates from a triumvirate consisting of MM. Chivot, Gascogne, and Rollé.

Pinero not seeming popular in Paris, Le Magistrat has made way, after a short run at the Cluny, for Ma Belle Mère, a capital vaudeville by Paul Ferrier. The mother-in law named in the title, and like many another of her ilk, makes herself obnoxious to her daughter's husband. In fact, she so exasperates this individual that upon one occasion he rashly states in public that he would give 20,000 francs, that he has in his desk, to be rid of her. This happens in Act I. Act II. finds the mother in-law gone, and also the francs. Theodule, the son-in-law, terrified lest his rash offer had been accepted at once and immediate payment taken, sets out to find both money and mother-in-law, and the rest of the play, which is in five acts, deals with his search. There are a series of genuinely funny episodes, and laugh succeeded laugh the entire evening. A rattling good company gave the farce in splendid style.

Rejane's new play, Zaza, will go on at the Vaudeville next Thursday.

The revival of Kean at the Théâtre de la République has been very successful, as has the resurrected Fualdes at the Ambigu. T. S. R.

It is tiresome to see the quantity of cheap, worthless stuff offered to the public as something "just as good as Rubifoam." Do not be imposed upon. Be wide awake, and insist upon having Rubifoam. It is the one perfect liquid dentifrice—deliciously flavored. Popular price, 25 cents.

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FOREIGN NOTES.

Jules Lemaitre is writing a new play for Sarah Bernhardt, entitled La Princesse de Clèves. It is set down for production the early part of next season. This will be the second play Jules Lemaitre has written expressly for Bernhardt.

A revival of Labiche's Celimare le Bien Aimé is set down for this month at the Français.

Emma Calvé has closed her season at the Paris Opéra Comique. The last performance of Sapho in which the gifted singer appeared was the occasion of great enthusiasm. Calvé is to sing this role at Covent Garden in London.

The new Opéra Comique in Paris is to be provided with an extensive electrical system. Albert Carré, the present manager, has brought to the attention of the Ministry of Fine Arts a new system of lighting which will make a decided sensation in Paris. The house is to be ready some time next year.

German drama seems to have gained a foothold in Paris. The revival of Hauptmann's Weavers at the Theatre Antoine has been fraught with great interest, Sarcey, the most conservative of French critics, predicting that this play will take an enviable position in the repertoire of some strong company.

Felix Mottl has signed a contract to assume the orchestra leadership of the Munich Opera House.

The example of Mlle. Dudlay, of the Comédie Française, who is playing Hamlet in some of the far Eastern States of Europe, has been followed by Madame Derigny, who recently gave a performance of Hamlet at the small Théatre Les Bouffes du Nord in Paris.

Edmund Kean has been revived at the Théatre de la Republique in Paris. This old romantic drama has met with great success, not only at the hands of the public, but at those of the dramatic critics as well. Sarcey delivered a lecture before the performance commending the revival of the romantic drama, which proves in the eyes of the famous French critic that the morbid influence of Ibsen and his disciples is waning.

Beerbohm Tree is said to be considering a campaign in Paris with his production of Julius Cæsar. A number of French critics who have seen it have assured the English actor-manager that he would fare well at the hands of the ferocious French writers, whose prejudices against foreign actors are well known. Duse's example, however, has given some hope to foreign artists desirous of Paris' approval.

Emma Nevada has returned to the Paris Opéra Comique. She made her rentrée in Lakmé, and her success was exceptional. This fact is all the more noteworthy since the Parisians had persistently refused to accept any one but Marie Van Zandt in Delibe's masterwork. Nevada is also a Marchesi pupil.

A one-act play in verse by Victor Hugo entitled La Grand'mère has been produced at the Odéon. It is one of the dramatic events of the season. The veteran actress, Marie Laurent, assumes the title part.

The *Evening Post* is authority for a very amusing mishap of which Beerbohm Tree was the victim. It seems that the English actor had been invited by the Royal Academy to deliver a speech on the drama at its annual banquet. The honor was unusual, and Tree was so elated that he decided that rather than miss the banquet he would not give a performance. He carefully prepared a speech and committed it to memory. The fateful evening came, Tree was aglow with happiness and pride. However, the toastmaster whom Tree was to answer did not speak for some reason, and the actor had to suffer the mortification of having closed his theatre to play a super at a function where he had hoped to be one of the stars.

Susan Adams, the young American soprano whom the well-informed papers trying to deal with dramatic and musical affairs claim Maurice Grau discovered, was singing a year or so ago at the Paris Opera House. She has an excellent soprano voice of clear and fresh timbre but of no particular brilliancy. She was a Marchesi pupil, but she left that teacher, whose rules for continuous work were not to the taste of the young singer.

Olga Nethersole may have a chance to appear before the London public near the end of the season, when Her Majesty's theatre will be vacated by Beerbohm Tree for his annual tour of the provinces. The plays she is to produce have not been named yet.

Sarcey has been finding fault with the casts of both the Comédie Française and the Odéon in the recent revivals of the two Racine tragedies of Andromaque and Bajazet at these theatres. The former play was produced at the Knickerbocker Theatre during Mounet-Sully's engagement. Americans will be surprised to hear that Madame Segond-Weber, who played Hermione in New York, is severely taken to task by Sarcey for her unintelligent reading of lines and for her lack of insight into the character she tries to portray. Mlle. Dudlay, the only tragedienne of the Comédie Française, is also taken in hand by the critic. He tells her that the character of Roxane in Bajazet is not a virago, and that her explosive delivery is unsuited to the character as well as fatiguing to her audiences. It is refreshing to hear that criticism in France has not yet degenerated into either systematic abuse or continuous puffery of productions given at certain theatres. Yet Sarcey's well-known love for the Comédie Française and his approval of the Odéon's policy are well known. He always owns up to it, too, yet his sense of duty toward his readers and his respect for his calling are such that he never hesitates to tell the truth as tersely and as positively as he can.

Delna, the noted French contralto, has made her debut at last at the Paris Opéra in Le Prophete. Her success was immediate and overwhelming. Her voice sounded as large and voluminous as it had in the smaller auditorium of the Opéra Comique, and her acting of Fides was superb in its tragic strength and dramatic significance.

The new comedy by Bisson, Le Controleur des Wagons-Lits, is a decided and unbolstered success at the Paris Nouveautés. The play is to run through the Summer.

AUSTRALIAN NOTES.

Jottings of the Doings of the Playerfolk Under the Southern Cross.

(Special Correspondence of The Mirror.)

SYDNEY, April 11.

Madame Albani's visit to Australia has been a great financial success, and will probably lead the way for short seasons of grand opera. Williamson and Musgrove have the matter in hand.

Sir Henry Irving cannot see his way to visit Australia, save at a considerable financial loss.

Harry Rickards' engagements for Australia include Foreman and Fannen, Peggy Pryde, Poluski Brothers, Nellie Waite, Sisters Terry, George Beauchamp, Dot D'Alcorn, and Ugo Beondi.

Ada Delroy is enjoying good business in India.

Carl Hertz has started for Singapore, Java, China, and Japan.

Frank Clark's variety company is touring the West Australian gold fields, along with the Bovis Brothers and the Banvards. Bristol's equescurriculum has joined Frank Clark.

Tom Wootwell and Emily Lyndon were among the shipwrecked passengers of R. M. S. *China*, in the Red Sea.

McAdoo's Minstrels are at Wellington, New Zealand.

The receipts during Wilson Barrett's season at the Melbourne Princess' were the largest ever known in that city.

The Pollards are producing In Town in New Zealand.

W. A. Anderson, who is twenty-seven years of age, is the youngest manager in Australia.

Williamson and Musgrove have a new soprano for comic opera, Alyce Leitch, a charming young actress of the Burne-Jones type of beauty.

Pattie Brown is expected soon in Australia under engagement to Harry Rickards. She brings with her the colonial rights of The Little Minister.

D'Arcy Stanfield and an Australian company have left for South Africa.

Kate Howard and her burlesque company are touring Northern Queensland.

Walter Bentley has become a lecturer.

Harry Rickards is making money out of his first pantomime. After running it a few weeks to crowded houses at the Sydney Royal, he took it to the Melbourne Opera House, where the receipts exceeded $12,500 in the first two weeks.

The Melbourne Opera House Company is playing a short season in Western Australia.

Addie Conyers will soon return from Melbourne to London, her place in Rickards' pantomime being taken by Edie Huytor. Rickards' latest addition to his touring companies is Neva Carr-Glyn.

JOHN PLUMMER.

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GEORGE C. LA GRANGE, Proprietor.

TELEGRAPHIC NEWS

CHICAGO.

Good Business at Season's End—Great Northern Stock Continues—Gossip.

(Special to The Mirror.)

CHICAGO, May 23.

As we have but two "first-class" theatres open in Chicago now we are standing off the war fairly well. It has become the custom to call all theatres "first-class" which charge $1.50 for the best seats, and I suppose I am bound by this rule; but the fact remains that Manager Jacob Litt has secured a pretty fair place of amusement in McVicker's, and he might be willing to call his $1 house "second-class" if his business keeps up as it has been going. Shenandoah, with the cast and surroundings he has given it, has proven a most potent attraction, and all last week there was a continuous line at the box-office in quest of seats. It would seem that the Bronson Howard play could run there until Autumn. Such a reward would be only fitting to a manager who spares no expense to give his patrons the best in the market. There was another big house to night.

Ben Giroux returned the other day from Minneapolis, where he met his big brother Ed. who is ahead of the Wallace shows. In billing the twin cities Ed found it necessary to bill "the country-side" as well, and he took a wagon and a tough bill poster and started for the suburbs. At a cross-road they encountered a rural funeral and the tough local bill poster made to drive through it. Ed, who is superstitious, like all circus men, halted the driver and told him not to "queer the show." The bill poster obediently pulled up and waited for the funeral to pass. It was a short funeral, and when it had gone by the tough bill poster said: "It was a bum parade—only one open den."

The Grand Opera House is still closed, and its doors will not reopen until Weber and Fields come on June 5 with Pousse Cafe and the big New York cast.

Manager Henderson has "reconstructed" his stock company at the Great Northern Theatre, and after a week of Arabian Nights he opened this evening with Moths, the leading parts being taken by Sarah Truax, formerly with Otis Skinner, and William Beach, one of the best of the stock leading men. Manager Henderson has arranged by cable with William Gillette, through Howard and Doyle, of this city, for the rights for Held by the Enemy, and will soon give an elaborate revival of this war play. The business has been excellent.

Speaking of soubrette names reminds me that I met the other day one of the police and fire commissioners of Milwaukee. His name is Louis Kindling. Isn't Kindling a hot name for a fire commissioner?

The French Maid entered upon its third week at the Columbia last night and is likely to run there for some time, as it has made a big hit. Armstrong, Norman, Mostyn, Bigelow, Honey, and Olive Redpath are local favorites.

Odd signs are a part of our life here. Over a North Side saloon the other day I read this variation of the usual legend: "This place has changed hands, feet and brains;" and flanking a window full of very loud trousers appeared this sign: "Uncalled-for pants, $2.75 per pair." They were the most uncalled-for pants I ever saw.

George A. Fair's stock opera company has become an established and entertaining fact at the Schiller Theatre, where The Beggar Student was succeeded to-night by a double bill made up of Cavalleria Rusticana and Pinafore, with Dorothy Morton and Richie Ling in the leading roles.

Nothing but prosperity exists at Hooley's, where Manager Harry J. Powers is now in sole charge. The Tree of Knowledge followed The Princess and the Butterfly, and to-night the only Ada Rehan, supported by Charles J. Richman and Augustin Daly's fine company, was welcomed by a splendid audience in The Country Girl, preceded by The Subtleties of Jealousy. During the engagement of two weeks we will see The Taming of the Shrew, The Magistrate, The Last Word, and The School for Scandal.

Last Saturday morning they brought before me in the police court a colored man charged with stealing railroad iron—the iron technically called "short frogs" and "fish plates," which he had taken the night before. Just imagine a colored man stealing "short frogs" and "fish plates" on Friday! It made an awful hit with Officer Casey, who made the arrest.

Alfred Bradley drifted into town last week ahead of the Lambs. He failed to connect with his trunk on his arrival and was forced to trot about town meantime in his bicycle togs, but he managed to start the boom for the symposium of the Lambs at the Auditorium next Saturday afternoon and evening. The advance sale opened this morning.

Dr. Fred G. Stanley, who is Nat C. Goodwin's physician, was recently made a Lamb and will accompany his patient on the tour.

Joseph Holland passed through here from Montana last week to join the Lambs' aggregation. In Butte, Mr. Holland, who had grown a pointed beard, bought a large sombrero in order to dodge the sun's rays, and he walked about town under it until he noticed the populace glaring at him forbiddingly On inquiring he learned that the people were taking him for a Spaniard, whereupon he wrapped the sombrero up in a newspaper and walked back to the hotel bareheaded.

The old emotional drama, Queena, is being revived with success at Hopkins' by the stock company this week.

E. S. Willard, our distinguished invalid, came downstairs at the Auditorium Annex the other day and Paul Gores trotted him over to the main house and weighed him. He tipped the beam at 135 pounds. It is probable that he will be able to leave for the East this week.

The season at the Academy of Music closed to-night, after forty good weeks, and Manager E. P. Simpson will devote himself to the Boyton chutes until his house reopens in August.

The Police Patrol is over at the Bijou this week with a strong cast.

McCarthy's Mishaps, with Marguerite Ferguson, Barney Ferguson, and Sam Ryan, opened well yesterday up at the Alhambra, the season of the Neill Stock company there being closed Saturday night. Lincoln J. Carter's Under the Dome will follow next Sunday.

Lawrence Marston was seen yesterday over at the Lincoln Theatre in An Innocent Victim.

Walter Craven, stage-director up at Hopkins', is rehearsing the stock company in An Enemy to the King, to be put on there next week.

James Jay Brady, of the St. Louis Century, was here last week, his season having closed. He will manage the house next season.

Everything is naval here now. The man who sells Scotch terrier pups in front of the Grand Opera House now calls them water spaniels, and William Beach is popular with all of our landsmen.

"BIFF" HALL.

BOSTON.

R. M. Field's Retirement—Success of The Telephone Girl—Gossip.

(Special to The Mirror.)

BOSTON, May 23.

With a short, swift slump the dramatic season of 1897-98 in Boston came to an abrupt termination At least two houses yielded to the inevitable and closed their doors earlier than had been intended, and most of the houses which remain open are doing so in an attempt to catch the holiday business of Memorial Day.

At the Hollis Street, where The Telephone Girl has made the biggest sort of a hit and is packing the house to the doors, I don't think that Louis Mann and Clara Lipman are entirely responsible for the big business, for the reputation of the piece as a beauty show has been spread broadcast, and the Boston youth is susceptible to such a chorus as is displayed in The Telephone Girl.

Sheridan is the play of the week at the Castle Square, with J. H. Gilmour and Lillian Lawrence back in the cast after a week's well deserved rest. Frances Drake is added to the Castle Square forces for this week and next, and a wise engagement it is, too, as she has many friends in Boston.

Katherine Rober and her repertoire co. have opened what will probably prove a prolonged engagement at the Bowdoin Square. The Clemenceau Case is the drama this week, and will be followed by Fanchon, which she presented at the Girard recently.

The Chorus Girl will stay at least one week here, at the Museum, where a big house was attracted to-night by the personal popularity of J. Q. Adams, T. B. Lothian, and J. R. Keen, who were given a complimentary testimonial.

The Ticket of Leave Man is the drama at the Girard.

Papinta still remains the reigning sensation at Keith's.

The Columbia closed its doors 21, and thus made true the announcement that the Wilbur company would give a short season of opera. It was short, but merited better business. Tom Henry, the resident manager of the Columbia, has made hosts of friends here during the past year, and they all unite in the hope that he be retained here another season. If he is not it will be a big mistake on somebody's part.

The Grand Opera House is dark this week, but will be reopened next Monday for holiday performance of A Bunch of Keys.

At the Tremont The Highwayman curtailed its engagement and the house will be dark until 28, when Harry Askin opens his Summer engagement with Around the Town. Georgia Caine's engagement to play the leading part did not materialize, as she preferred to remain in New York; but in her place will come Catherine Lingard, who can hold her own as well as Miss Caine.

The Boston will reopen its doors only on 24, when the Lambs' Gambol will be given. The advance sale is very large.

At the Park the only attraction will be the automaton ball players, while the Boston nine is out of town.

Mayor Quincy's musical commission has been organized, with Carl Zerrahn as chairman. E. N. Catlin has been chosen as director of the municipal brass band, which will give the open air concerts this Summer.

M. Marcel Deslouis, the French actor, read Cyrano de Bergerac before enthusiastic friends last week. He was also the guest of the Playgoers' Club

R. M. Field's retirement from the active duties of management of the Boston Museum is a source of sincere regret to all theatregoers. For more than twenty-five years he has had such a prominent part in the theatricals of Boston that his loss will be keenly felt. While he will still retain the same interest he has had in the Museum for the past three or four years, he will henceforth take no part in its management.

Walter E. Perkins made such a great hit at the Castle Square with Charley's Aunt that he has been re-engaged for a week with All the Comforts of Home, in which he has played with such success elsewhere.

Frank S. Arnette leaves Boston at the end of the season at the Grand Opera House. He has been the right man in the right place up there and his departure will cause regret to many sincere friends in Boston. His hustling and versatility have been rewarded with good words in the papers.

An important finding was made by the full bench of the Supreme Court last week, dismissing the bill in equity brought by Nathaniel P. Hamblen and others against B. F. Keith. The plaintiffs, who are the owners of the property adjoining Keith's, claimed that the theatre was built in violation of alleged restrictions limiting the distance between the two buildings.

John B. Schoeffel, manager of the Tremont, lost a valuable trinket last week. It was of black onyx and contained in its center a diamond. The jewel was especially prized by Mr. Schoeffel as it was the gift of his wife, Agnes Booth, who is now in Europe.

Grace P. Atwell has returned to Boston for the Summer.

Arthur F. Clark has purchased a Summer home at Marblehead.

Cards are out announcing the marriage of Louise Mackintosh to Robert Rogers. The happy pair will be at home April 18, at the home of the bride's parents in Brookline.

Eugene Tompkins' steam yacht, *Illawarra*, now the gunboat *Oneida*, has started from the navy yard under sealed orders, supposed to be for Key West.

Boston photographers declare that Lillian Lawrence, leading lady at the Castle Square, is the best subject for the camera that they have had in years. Miss Lawrence's recent photographs are certainly strikingly beautiful.

John B. Schoeffel has booked E. S. Willard for nine weeks for next season.

Rose Braham has made one of the hits with The Telephone Girl. She is a daughter of Dave Braham.

Minnie Ashley has proved first favorite of The Chorus Girl in spite of the fact that Merri Osborne is featured in the production.

Rose Stella, who was well remembered in Boston for her work in light opera, but who retired from the stage upon her marriage, made a successful return in vaudeville at Keith's last week. She appeared in a sketch with J. H. Bradbury and it was one of the hits of the week.

George C. Crager has been in town during the past week receiving the congratulations of his friends upon his having signed with Frank L. Perley as business-manager of the Alice Nielsen Opera company.

The only attraction announced for August in Boston is 'Way Down East, at the Tremont.

JAY BENTON.

PHILADELPHIA.

The Fag End of the Season—The Summer Parks—Fernberger's Budget.

(Special to The Mirror.)

PHILADELPHIA, May 23.

Dramatic stock companies are masters of the situation here. While the high-priced houses have been compelled to close for lack of patronage and attractions, all our popular-priced houses are open and doing well, the latest to join the ranks being the Chestnut Street Theatre.

A Tour of the World in Eighty Days, after a run of one week, was withdrawn at the Grand Opera House on Saturday evening. It opened to a packed house, but the attendance gradually fell off, proving that the public do not desire this style of play. The Grand Opera House Stock company have had in rehearsal for several weeks Across the Potomac, a romantic military drama in five acts, which this evening is duplicating the Shenandoah success. The second act introduces a thrilling battle scene, in which an old Southern mansion is disclosed filled with Confederate soldiers. The position is attacked by Union troops, producing a lively battle, with the house battered and ruined by artillery, which is exceedingly realistic and exciting. The company deserve favorable mention, prominent being Minnie Radcliffe, Lida MacMillan, a new comer; Marion Berg, Mrs. W. G. Jones, Harriet Aibrey, John D. Craig, M. J Jordan, Raymond Hitchcock, Harry Morton, and Edwin Martinetti.

The Lambs' Star Gambol, at the Academy of Music, evening of May 25, is being liberally advertised and promises to be a big event.

The Andrews Opera company, at the Girard Avenue Theatre, deserve the large patronage and applause so generously given them on the opening week, as it is a large and complete organization of merit, careful in productions and details and from present appearances likely to remain here for some time. The programme for this week is Martha, which offers a splendid field for their talent and introduces Myrtle French, Rena Atkinson, Grace Vaughn, and George and Edward Andrews. For next week there will be a prominent addition to the company in the shape of Signor Agostini, the noted tenor of the Baggetto Italian Opera company.

Creston Clarke and Adelaide Prince are in their fourth week at the Park Theatre, making a genuine artistic success. The Marble Heart and Hamlet are this week's repertoire. Next week will close their engagement and the season.

Manager William J. Gilmore, of the Auditorium, after three weeks of opera, this evening returned to vaudeville and regular prices, and with a weekly change of bill will remain open for an indefinite term. A big show introduces Pearl Andrews, Lydia Barry and George Felix, Smith and Campbell, Phyllis Allen, Montague and West, Adele Purvis Onri, Three Rio Brothers, Louise Montrose, Foy and Clark, Boyce and Black, and Nestor and Bennett.

Forepaugh's Theatre, with a revival of A Celebrated Case, is meeting with popular favor, the stock company, with George Learock and Carrie Radcliffe, giving a complete presentation. Next week Dr. Jekyll and Mr. Hyde, and for the final week, June 6, Leah the Forsaken.

The contemplated prices for the supplementary season of the Chestnut Street Theatre have again been reduced, the best reserved seats for any performance being 50 cents. The McKee Rankin Stock company opened this evening in Trilby, with Nance O'Neil in title-role, H. G. Carleton as Svengali, supported by Rose Eytinge, Andrew Robson, H. A. Weaver, Mrs. John T. Raymond. Lionel Barrymore, Ben F. Butler, Burwell Cutler, and Ricca Allen. Next week, East Lynne.

The Lady Slavey, with Walter Jones and Marie Dressler, is in the second and last week at the Walnut Street Theatre, and will close the house.

Powell, the magician, closed the season at the Eleventh Street Opera House May 21. The Broad Street Theatre, Chestnut Street Opera House and National Theatre also closed on the same date.

The following parks, with free admission, will open for the season May 28: Willow Grove, with Brooke's Chicago Marine Band; Chestnut Hill Park, with Kalitz's Band; Washington Park, on the Delaware, with Scott's Band; and Lincoln and Woodside Parks, with vaudeville features.

S. FERNBERGER.

WASHINGTON.

Opening of the Columbia Stock—Opera at Glen Echo—Capital Comment.

(Special to The Mirror.)

WASHINGTON, D. C., May 23.

The second season of the Columbia Theatre Stock company, under the management of James O. Barrows and George P. Conn, was inaugurated to-night at the Columbia Theatre under the most brilliant and auspicious circumstances. The theatre was decorated profusely. The house was crowded to its utmost capacity with an enthusiastic gathering. The bill was Held by the Enemy, and the selection was most appropriate. There were new scenery and appointments, which, it may be added, will be a feature of all plays presented during the season. James O. Barrows' appearance was the signal for an ovation, and he scored another strong success as the war correspondent. William Ingersoll, the leading man, another favorite, was strong in the affection, and as Colonel Charles Prescott, U. S. A., was received with great favor. Maud Haslam as Rachael McCreery and Agnes Findlay as Aunt Euphemia McCreery came in for a great share of attention. Other clever performers were Edward Mackay, Alexander Kearney, George O'Connor, George Bass, John R. Furlong, and Murillo Mayo. Brother John is in preparation.

The attraction at the Grand Opera House this week is Gettysburg, with the author in the leading role. The play was given a realistic presentation, and the performance throughout was received with pronounced favor by the very large audience present The White Squadron will follow.

The season at the Academy of Music came to a close Saturday night with James Young in his sterling performance of David Garrick. Hamlet and The Lady of Lyons also were given during the engagement, and in a most correct and praiseworthy manner. Mr. Young is a bright and talented young actor whose star seems to be in the ascendant.

Minnie Vetta McLeod, who has been presenting A Bachelor's Honeymoon during the week at the Columbia Theatre, was served with a warrant Friday afternoon charging her with violating the copyright law. The charge grows out of the royalties on the play, of which John Stapleton is the author. Mrs. McLeod appeared and gave bond and was released for future hearing. The whole affair grows out, it is claimed, of a misunderstanding about the payments of royalties to Stapleton's representatives.

Glen Echo, on the Potomac, the suburban pleasure resort that attained such a success last Summer, will reopen for the season next Saturday night, under the management of Edward H. Allen and David Towers, with the Parry Comic Opera company as the main attraction, William Parry, director. The opening opera will be The Mikado, and the company engaged includes Oscar Girard, George Broderick, Frank Deshon, Jay C. Taylor, Will Walling, Walter Cunningham, Walter Van Allen, George Orey, Harry Carter, Arline Crater, Seliena Rough, Corrine Burton, Marie Coleridge, Lizzie Winner, Gertrude Miller, Viola D'Armon, Primrose Archer, May Lawrence, Marie Touhey, Beatrice Barry, and Nellie Waters. In the mammoth amphitheatre, which has a seating capacity of about four thousand, a complete new stage with scenery and all modern appliances has been erected. Numberless outside attractions will include an Amusement Village, the Grotto, Wonderland, and the Electric Theatre.

JOHN T. WARDE.

ST. LOUIS.

News About Summer Parks and Pavilions—Al. Field Gets an Injunction Against Gumpertz.

(Special to The Mirror.)

ST. LOUIS, May 23.

This week closes the season of Hopkins' Grand Opera House. The stock company opened yesterday in Ferncliff, and gave a most enjoyable performance. The vaudeville includes Jones, Grant and Jones, the Angela Sisters, Ramza and Arno, and Douglass and Ford. The attendance was large.

Prosperity continues to reign at the Columbia. The attractions offered this week are of unusual excellence. The headliners are Robert Downing in the arena scene from The Gladiator, and Albert L. Guille. The others, equally as strong, were Stanton and Willard, the Gotham City Quartette, Knoll and McNeill, the Two Judges, and the biograph.

The second week of the Suburban opened yesterday to large attendance The first part included an entertainment by the Suburban Minstrels, followed by the Patterson Brothers, Charles Kenna, and Josephine Sabel, who repeated the success she has always made here, and E. M. Hall.

Forest Park Highlands, with the vaudeville features, under the management of Colonel J. D. Hopkins, began the Summer season yesterday. The place has a bright and pleasing appearance. The bill for the week includes Mlle. Rombella, the Jose Quartette, Lewis and Ernest, Sharp and Flatt, the Verde Ladies' Trio, and Oberti. The gravity railway and other features make the resort very popular, and large audiences made the inaugural a success

The Southern Electric Pavilion, under the management of Jannopoulo and Gumpertz, was opened yesterday. It is a new resort. The pavilion will seat several hundred people. The bill consisted of the melodrama The Klondike Claim, given by a stock co. including John D. Ravald, Harry Webster, Hugh Ford, Charles Burnham, Beaumont Smith, R. Richards, Walter Clifford, Florence Modena, Jessie Izett, Sue Van Duser, and Alice Kimball. Matinees will be given Wednesdays, Saturdays, and Sundays. The audiences yesterday were fair in size.

The Belleview Garden Theatre, under the sole management of Harrie R. Pierce, a St. Louis boy, opened its season yesterday afternoon. The attraction was a strong vaudeville and minstrel bill with Professor Rautenberg's Orchestra and Brass Band. The opening attendance was satisfactory.

Harry Jackson, stage-manager and character actor at Hopkins, resigned last week and left yesterday for San Francisco. Before leaving he signed a contract with Mrs George S. Knight to star with her next season in the late George S. Knight's last success, Baron Rudolph. Their tour will begin in the East in the Fall, after Mrs. Knight finishes the Pacific Coast circuit in vaudeville and Mr. Jackson completes his starring engagements on the Coast.

Frank McNary has closed a deal with W. T. Carleton, by which Mr. Carleton's company will appear at Uhrig's Cave this Summer, opening June 5. Mr. Carleton promises to bring a very strong company here, and as the Cave will be the only Summer resort playing opera, it should be very successful in every way.

The Circuit Court last Wednesday granted a preliminary injunction restraining Managers Gumpertz and Jannopoulo, of the Suburban Garden, from billing the performance given there as "Al. Field's Minstrels." Rufus J. Delano appeared for Mr. Field, who was not present. He produced in evidence posters which apparently set forth the fact that the Field's Minstrels would appear last week. Lines in small type modified this statement to some extent. Bond was furnished by Mr. Delano for Mr. Field for $5,000.

Manager Gumpertz, of the Suburban Garden, says he will sue Field for slander, as a result of the suit for an injunction. He says he has all the best features of Mr. Field's company of last season, and had a right to advertise them as such.

Charles P. Salisbury, manager of the Columbia, has returned from his trip East.

Guy Lindsley and his pupils will appear at the Century next Friday in The Honeymoon. The play was last produced here at the same theatre by the late Margaret Mather.

Arthur Mackley, of Hopkins' Stock co., had a rousing benefit last Friday afternoon and night. The regular programme of the week was given with several added specialties. Mr. Mackley assumed the stage management upon Mr. Jackson's departure.

W. C. HOWLAND.

CINCINNATI.

Summer Amusements in Porkopolis—The Musical Festival—Benefits.

(Special to The Mirror.)

CINCINNATI, May 23.

Yesterday afternoon and evening the employes of the People's had their annual benefit. A good bill was presented by Rider's Moulin Rouge Extravaganza company, including Nini Diva, Baker and Randall, James Flynn, Bessie Lamb, Grace Gilmore, and others. The performances were well attended and pleased the audiences.

Max Anderson, of the Walnut, has been engaged to manage the vaudeville entertainments at the Ludlow Lagoon. The amphitheatre is to be roofed, and by the middle of June the theatre will be regularly opened for the season.

The Biennial May Musical Festival will be held at Music Hall for five evenings and two matinees, beginning to-morrow. The pecuniary success is assured, and the same may undoubtedly be predicted of the artistic side. The instrumental part will be furnished by Theodore Thomas' Symphony Orchestra. The soloists will be Marguerite Macintyre, Josephine S. Jacoby, Gertrude May Stein, Corinne Moore Lawson, Helen Wright, Ben Davies, George Hamlin, David Bispham, and Josephine S. Baernstein. The chorus of four hundred voices has been trained for the past two years by E. W. Glover, of this city. Theodore Thomas is the musical conductor.

Chester Park and Coney Island announce their Summer openings for next Saturday. No time has been set by the Zoo management yet for a resumption of its theatrical attractions.

WILLIAM SAMPSON.

GOING TO THE RACES.

The Brothers Byrne, of 8 Bells fame, will next season appear in a new production entitled Going to the Races, which they claim will be the most original as well as the best presentation of pantomimic comedy ever given in this country. John F. Byrne has invented many new tricks and mechanical effects, all of which are protected by patents. Manager W. E. Flack has booked a solid route in large cities, and the attraction will open at the Boston Theatre in September.

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THE STOCK COMPANIES.

News and Gossip of the Organizations in Various Cities.

The Grand Opera House Stock company, Pittsburg, gave a six days' benefit to Manager Harry Davis last week. The company appeared in Caste for the first half of the week, and in Friends for the latter half. The attendance was very large all the week. The members of the company, including Laura Almosnino, Lizzie Hudson Collier, W. A. Whitecar, and Hugh Ward, again won distinction in both plays. Yesterday a new stock company, recruited from the ranks of the Grand company, and under the management of W. A. Whitecar, opened at the Avenue Theatre, Pittsburg, in Our Regiment, localized by Mr. Whitecar.

* * *

The Ralph E. Cummings Stock company at the Lyceum Theatre, Detroit, has more than duplicated its great success at Toronto. The present week is devoted to an elaborate revival of A Social Highwayman, Mr. Cummings playing the role of Courtice Jaffrey, while Harry Glazier is entrusted with the part of the valet. On Thursday afternoon Mr. Cummings and the entire company were entertained by Manager Stair, of the Lyceum, and Superintendent Hartford, of the Detroit Omnibus Company, to a delightful tally-ho ride to and around Detroit's lovely Belle Isle. Mr. Cummings surprised the party on its arrival at the island's Casino with a dainty lunch. The ride ended at the theatre just in time for All the Comforts of Home, and its rollicking fun was never more dashingly presented. The individual members of the company have become very popular with the Lyceum patrons and receive hearty recognition at every new production. Mr. Cummings has purchased from Edmund Day the latter's play, A Legal Affair, and will give it an early production.

* * *

The Gay Parisians held the boards at the Alcazar, San Francisco, to good business for two weeks, and was followed last week by Niobe. Lewis Morrison and Florence Roberts opened a season of six weeks yesterday in Yorick's Love. Mr. and Mrs. Frederic Belasco have returned from Los Angeles, where Mr. Belasco has been looking after the interests of the Belasco-Thall company, which played The Ensign last week. Jessie Shirley has been specially engaged for the Alcazar during the Morrison season. Wright Huntington and Florida Kingsley have returned to the Alcazar stock from the Belasco-Thall company. The present players at the Alcazar are: L. R. Stockwell, Wright Huntington, Charles Bates, Wallace Shaw, Frank Denithorn, Gertrude Foster, Mrs. F. M. Bates, Florida Kingsley, Margaret Marshall, Fay Courtney, and Laura Crews.

* * *

The week of May 16 at the Théâtre Français, Montreal, was one of the most successful of the season now drawing to the close. The Butterflies was presented with much credit to the management and the company. The part of Frederick Ossian was extremely well played by Harrington Reynolds, and the Miriam of Florence Roberts was a very pretty effort. Thomas J. McGrane, however, carried off the honors among the men for his splendid work as Hiram Green, although to Harry Mack much praise is due for the manner in which he handled Coddle. The piece was excellently mounted by Drew A. Morton. This week sees the close of the stock company's season. As In a Looking Glass is produced. Manager Phillips has decided to have a supplementary season of a few weeks, during which he will put on first-class vaudeville. For the week of 30th Bert Coote and Julia Kingsley are the headliners.

Two stock companies will be on tour this Summer season on Manager C. P. Walker's Red River Valley circuit. The Beryl Hope company, that has had such a successful season in the Queen's, Montreal, will open at Winnipeg, June 7. The season will last four weeks. The Neill Stock company will open in Winnipeg, July 11, for a season of from four to seven weeks on the circuit. Mr. Neill had a very successful two weeks in Winnipeg last Fall, and is a great favorite there.

* * *

Nellete Reed, who left the Kelcey-Shannon company to play leading business with the Imperial Stock company, St. Louis, made a decided success and has been re-engaged by Manager Gumpertz for next season. Miss Reed also will share the leading business in the season of Shakespearean revivals at the Suburban Garden, St. Louis, during the Summer.

* * *

Jessie Izett and Hugh Ford, late of the Grand Opera House company, Pittsburg, have joined the company at the Southern Electric Pavilion.

* * *

A stock company, organized and rehearsing in this city last week, for the Paterson, N. J., Opera House, opened to a large audience May 16. Bert Miller's Heart of Virginia was the opening bill. The company was organized and rehearsed within three days prior to the opening in Paterson, and a splendid showing was made. The company is supporting Clara Turner, said to be a very clever all around actress.

* * *

Stock companies are making it possible for members of the profession to marry and remain together, an instance of which was the very pretty and simple wedding at St. Paul's Episcopal Church, Columbus, Ohio, May 12, when Louise Mackintosh and Robert Rogers were wedded. Both will be members of the Lyceum Stock company at Rochester, N. Y., this Summer. They will have their wedding reception in Boston, Aug. 18.

* * *

Robert Elliott has been engaged by Manager Giffen for the Manhattan Beach Stock company, Denver.

Robert Wilson has been engaged for the Summer for the Manhattan Beach Stock, at Denver, Col.

* * *

Leonora Bradley, now a member of the Elitch Gardens company, was very successful in the Lyceum Theatre company, Baltimore, for which she has been re-engaged for next season. In The Lottery of Love Miss Bradley danced a sailor's hornpipe, which was repeatedly encored every night.

* * *

Frank Doane has been specially engaged by Mordaunt and Block for The Banker's Daughter, opening with the Columbus Theatre Stock company May 30. Hannah May Ingham has been specially engaged for A Celebrated Case. Charles Stanley and R. F. McClamin are other recent engagements for this company.

* * *

Jennie Kennark has been engaged as leading woman for the Woodward Stock company, Omaha, and opened in Camille last evening. Her engagement is for the Summer season.

* * *

Arrangements are being made by the management of the Hiatt-Hall Metropolitan Stock company for a series of engagements of four weeks each in the large cities. The company is unusually strong, and presents the best plays in a first-class manner.

* * *

W. S. Harkins opened his Summer season successfully at St. John, N. B., May 23 in What Happened to Jones. A Bachelor's Honeymoon and an elaborate production of As You Like It will follow.

* * *

Benjamin F. Butler, son of Rose Eytinge, is playing Taffy in the McKee Rankin's Stock company's production of Trilby with distinguished success. He has just concluded a successful week in Buffalo, and is now playing the part at the Chestnut Street Opera House, Philadelphia.

* * *

Frank Rolleston has met with pronounced success, both socially and artistically, as leading man of Brady's Stock company, Toledo. Mr. Rolleston's work as Armand Duval won especial praise.

* * *

Walter Horton joined the Sackett Stock company at the Academy of Music, Jersey City, last week.

* * *

Charles C. Bartling has returned to town after a season with the Linden Stock company, Scranton, Pa.

* * *

A Summer stock company will open at the Grand Opera House, New Haven, Conn., on Decoration Day. Dr. C. M. Bread, manager of the theatre; S. H. Cone, Henry Stockbridge, and Frank A. Connor are the managers of the organization, the roster of which includes Fanny Yantes, Ethel Brandon, Nellie Mascall, Florence Wallack, Frank A. Connor, Henry Stockbridge, Thad Shine, David Elmer, and others. Pink Dominos will be the initial bill.

* * *

Held by the Enemy will be given at the Great Northern Theatre, Chicago, next week. Lorin J. Howard has been specially engaged for the part of the newspaper correspondent.

* * *

Howard and Doyle caused the arrest of Lee Beggs in Springfield, Ill., recently for performing Lynwood under the title of The Volunteer, and The Golden Giant Mine and The Black Flag without authority. They brought suit for damages against the manager of the theatre, who settled the matter out of court.

* * *

A feature of the new Herald Square Theatre Stock company is its ladies' and children's special popular matinees on Wednesdays, when 50 cents will be the highest price charged for a seat.

* * *

Frank M. Cornell has been engaged for the Columbia Theatre Stock company, Washington, D. C.

* * *

The full roster of the Byron Douglas Stock at Peak's Island, is as follows: Robert M. Eberle, Walter Thomas, Francis Byrne, Scott Cooper, Robert Lowe, Louis F. Morrison, J. Lester Wallack, Charles Gyblin, Agnes Proctor, Virginia Johnson, Myrtle May, Lansing Rowan, and Blanche Hall.

* * *

Rose Stahl has been engaged for leading business with Kendal Weston's Stock, at Schenectady, N. Y.

* * *

C. P. Salisbury is in Milwaukee, where a stock company organized by him has opened with excellent promises at the Davidson Theatre.

* * *

The Spring tour of Meech Brothers' Stock company opened at Hamburg, N. Y., May 20. A Bashful Man's Wager, by William C. Hudson, and The Arabian Nights were presented. The cast includes Woodly Musson, Harold Graham, R. Owen Meech, L. Ward Donald, Lizzie McCall, Constance Severn, Florence Bailey, Florence Hunt, and Eugenie Dingens. The tour will be under the personal direction of John H. Meech, and will last about two weeks. The company will then return to Buffalo, to begin rehearsals of Rip Van Winkle, in which they will support Robert McWade, at the Lyceum Theatre, in that place, week of June 6.

DUNNE AND RYLEY'S ATTRACTIONS.

John W. Dunne and Thomas W. Ryley, who have successfully carried A Milk White Flag over all parts of the country this season, will next season manage two attractions. Besides A Milk White Flag, which will again go on the road with the same excellent cast and new scenic and electrical effects as before, the firm has contracted with Mathews and Bulger, the popular comedians, to star under their management in a new play to be written for them. They will have the support of a company numbering thirty first-class farce-comedy players. Dunne and Ryley have opened new offices in THE MIRROR building, 152 Broadway, and are busily engaged in booking their attractions.

OBITUARY.

Thomas O'Brien, of O'Brien and Redding, a popular vaudeville team, died at a hospital in London on May 12. O'Brien met with an accident while performing at Manchester about two years ago, from which he never recovered. His spine and brain became affected, and he was taken to the hospital, where the physicians worked hard to save his life, but without avail. He was a clever eccentric comedian, and introduced many novel tricks. The team went abroad some years ago, and were among the first of the American vaudeville stars who succeeded in amusing our English cousins.

Frank Howe, marionette manipulator died at his home at Brookline, N. H., last Friday. He had been connected with the amusement business for forty years, he and his wife presenting a specialty similar to that of The Tills and Tissots. Mr. Howe is survived by a widow and daughter four years old.

Mrs. Susannah Parker died at Stockton, Cal., on May 7, of paralysis. She was the widow of Joseph Parker, actor and artist, and was the mother of Mrs. C. B. Bishop and Mrs. J. B. Polk.

Mrs. Maria Sullivan, a sister of Maggie Cline, died at her home in Haverhill, Mass., on May 17, of consumption. She was forty-seven years old. Her funeral occurred at Haverhill on Saturday, and was attended by Miss Cline and other members of the family.

William V. Bradley, a native of Portland, Maine, and formerly treasurer for Abbey, Schoeffel and Grau, died in the diamond fields of South Africa, April 4, of malarial fever, aged twenty-eight years.

Albert Arden, assistant stage-manager at the Schiller Theatre, Chicago, dropped dead in front of the theatre May 15. He was a member of the T. M. A.

Mrs. Harriet Amsden, mother of Charles G. and Claude Amsden, of the Waite Opera company, died at her home at Albion, Mich., on May 16.

Married.

LINDLEY—ZEPHIR.—Dr. Thomas Lindley and Mrs. Dora Zephir, at Cleveland, Ohio, on May 16.

SNOW—RIXERA.—At St. Louis, Mo., May 18, Ross Snow and Rosa A. Rixera.

Born.

COLLINS.—A son to Mr. and Mrs. Charles M. Collins, at New Rochelle, N. Y., on May 9.

Died.

ARDEN.—At Chicago, May 15, Albert Arden.

AMSDEN.—Mrs. Harriet Amsden, at Albion, Mich., on May 16.

BRADLEY.—William V. Bradley, at Johannesburg, Transvaal, on April 4.

HOLMES.—At Boston, Mass., on May 13, 1898, Ethel Flora Holmes.

HOWE.—Frank Howe, at Brookline, N. H., Friday, May 20.

O'BRIEN.—At London, England, on May 12, Thomas O'Brien, of O'Brien and Redding.

PARKER.—Mrs. Susannah Parker, at Stockton, Cal., on May 7, of paralysis.

SULLIVAN.—At Haverhill, Mass., May 17, of consumption, Maria Sullivan, aged 47 years.

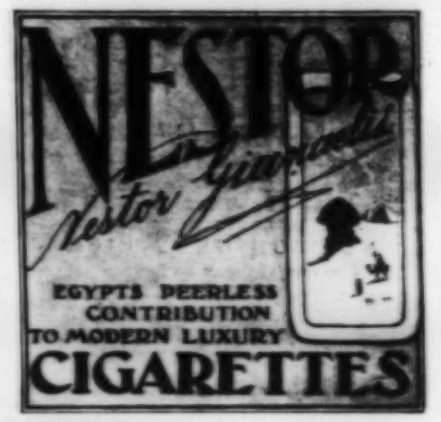
LETTER LIST.

MEN.

Askin, Harry
Aukermiller, Emil
Allen, Harry M.
Archer, Herbert
Adams, Justin
Arthur, D. V.
Atherton, Douglas
Avery, Chas.
Amberg, Albert
Arden, Edwin
Armstrong, Verne C
Arbuckle, Macklyn
Anderson, Vincent
Auburn, Frank
Anderson, Ed
Bittner, W. W.
Bannister, Joseph
Bowles, Geo.
Brown, Edwin
Barrett, Jno. P.
Babcock, Theo.
Brower, Fred
Backus, H. C.
Brown, Pickering
Bateman, Jno. J.
Butler, W. J.
Baldwin, Walter S.
Brown, W.
Buckley, Wade
Bertram, C. N.
Brooke, Claude H.
Breese, Edmund L.
Bernone, Gus
Balfour, Augustus
Brooke, Percy
Burgess, Neil
Beach, Wm
Brummell, Wm. A.
Barnes, Mac M.
Baker, Ed
Browne, Edwin
Bell, Geo. H.
Brown, W. K.
Barnes, Paul
Brownell, Atherton
Couldock, C. W.
Chambers, Wm. H.
Cunningham, G. D.
Cochrane, Chas. B.
Childs, Russell
Clark, Arthur L.
Crosley, Walter H.
Carpenter, Smith L.
Crispanio, Carlo
Caseneuve, Paul
Canby, Al.
Colvin, Chas. H.
Carroll, Jno.
Clinton, De Witt
Comstock, A. G.
Cluney, Jno. J.
Curtis, Frank
Conlan, Warren
Chinsey, Wm.
Cumaford, J. E.
Connelly, F. G.
Chadwick, Samuel
Clinton, Chris
Canfield, Mr. and Mrs. Eugene
Clarke, E. A.
Chuchman, H. H.
Cougian, Chas.
Comstock, Alex
Chapman, F. M.
Craven, Ed.
Cooney, S. P.
Cantor, Jack
Corrigan, Emmett
Dean, Haigh
Dickson, W. F.
Des Naeger, F. W.
Doebblin, Dr. W.
DeVerna, C. A.
Dunn, Ed
David, Frank
Donnelly, Mr.
Disten, Wm. H.
Dean, Will J.
Douglas, Byron
Desdune, Daniel
Downing, W. W.
Duncan, A. G.
Drane, Sam
Dodge, Frank A.
Decker, H. H.
Dow, Arthur
DeLacey, Victor
Davenport, Allen B.
Drehle, Alvin
Daniels, Frank
Donnelly, Grattan
Day, Homes P.
Davis, Roland
Deutsch, B. W.
Ellingwood, Thos.
Everette, Milton H.
Elliott, Arthur
Edwards, Harry
Elringer, Mr. & Mrs.
Ellis, Archie
Edwards, M. H.
Elmendorf, W. C.
Emmett & Starr
Emerson, Billy
Everett, M. H.
Ford & DeVern.
Freeman, Max
Farren, Geo. F.
Floyd, Walter
Frankel, Gustav
Fielding, Geo.
Fielder, Sam
Fingleton, Daniel
Finberg, Geo. E.
Fitz & Webster
Forrest, E.
Fowler, Edwin
Fitzsimmons, Jack
Froom, Cecil
Fitch, Cyne
Grau, Albert
Gorrity, Clement
Greer, J. D.
Gorman, W. E.
Gros, Earnest
Griffith, Theo
Gage, Walter S.
Gordon, Jas. G.
Galliard, Robt.
Gregory, A. W.
Gray, Geo. N.
Galligan, Ed. F.
Greene, Harry F.
Gotthoid, J. G.
Gollan, Campbell
Gardner, Chas.
Grattan, Stephen
Gale, Geo.
Graham, Alexander
Grant, Cliff W.
Going, Harold
Grady, Thos. J.
Gray, Block & Rankin
Greene, Tom
Giffen, R. L.
Girard, Jos. W.
Howe, Junius
Hayden, Freddie
Hicks, Harry M.
Harris, Roland
Hegner, Carl
Harold, Stuart
Holbrook, Al.
Haig, Alex.
Harrington, J. W.
Harris, Wadsworth
Henderson, L. J.
Hartman, Ferris
Hamilton, Theo.
Heywood, Dewey
Henney, J. M.
Holmes, Lawrence
Hennig, Frank
Hayes, J. H.
Hibbon, Frank
Harrold, W. A.
Herman, Freddie
Hackman, A.
Hoey, Fred
Howitz, Chas.
Hamilton, Theo.
Hanley, W. J.
Hirshberg, H. J.
Hodges, Walter M.
Hollis, Jack B.
Haworth, Joseph
Heisey, Mart
Hendricks, Louis
Heron, E. J.
Harold, Stuart
Hampton, Alf
Harrison, Duncan B.
Heindl, Henry
Hickey, J. C.
Howard, Geo. M.
Hynes, Jno.
Hart, W. J.
Hagan, Wm.
Hubert, Geo.
Jessup, Mr.
Jardine, Clarence
Jackson, Thos. S.
Jewett, Henry
Johnson, Mr.
James, T.
Jackson, Harry L.
Keene, James E.
King, W.
Kirkland, Hardee
Knowles, Geo. T.
King, E. W.
Kilpatrick, Wm.
Kidder, Ed. E.
Kreyer, E. F.
Kingston, Cecil
Keeley, Jas.
Kilday, Frank
Krouse, Henry
Knowles, Geo. F.
Keefe, J. P.
Kilgour, Joseph
Kennedy, Frank
King, Chas.
Leonard, Will W.
Lansing, G. L.
Lalley, F. E.
Linley, John
Lahner, Jos. E.
Lawrence, Walter
Lewis, Geo. W.
Lawrence, Al.
LaMarr, Harry
Lacourt, C. J.
Lipman, Milton
Lane, Chas.
Loughran, J. J.
Leapold & McDonald
Lowe, Chas. P.
Levey, Harry H.
Lonzon, Victor & Lizzie
Langdon, W. H.
Leighton, N. Victor
Leffingwell, Miron
Lane, Geo. D.
Lingham, T. G.
Laneward, Frank
Landie, Chas.
Lloyd, Douglas
LeClaire, Geo. De.
Lynch, Phil.
Launery, Jno. J.
Mgr. Our Boys
Mayo, Tommy
Mgr. Heyers Comedy Co.
Morrison, Jas. J.
Marion, Dave
Melrose, Louis J.
Moore, E. E.
Mgr. Two Little Vagabonds.
Mgr. Benshaw & Ten Broeck
McGivern, W. D.
Mueller, Earnest
Mgr. Bachelor Honeymoon
Mitchell, Horace
Morrissey, Jas.
Mgr. Frankie Carpenter
McManus, Thos.
McVay, Wm.
McCready, T. E.
MacMin, Tom
McQuade, Jas.
Morse, F. E.
Mackey, Jas B.
Memmenger, Willis
Monroe, Robert
Mack, Jno. H.
McKee, Thos.
Metcalf, E. S.
Mainhall, Harry
Frankel, Gustav
Mason, Will N.
Maxon, Geo.
Mgr. Katie Rooney Co.
Mgr. Pacific Mail
Morse, Frank
McDonald, Frank
Murray, Chas
Morey, Harold T.
Millbank, Geo.
Mgr. Pulse of N. Y. co.
McDonald, Melville
McRoberts, Mr.
McKinney, Jno. W.
Masterson, Thos.
McWade, Robt.
Missimer, Howard E
Matthews, Sherry
McAdams, E. B.
Morrow, Dr. P. A.
McDonald, C. W.
Mgr. Arnold's Fun Makers
Martell, L. M.
Mgr. Rice's Com.
McArdle, Ed.
Murphy, Thos. C.
McDodald, P. F.
Morgan, Walter C.
Norton, Edgar
Nickols, Guy
Nicking, Henry C.
Ogle, Geo. C.
Obee, Richard
Pond, Anson
Perkins, Chas. H.
Presby, Eugene W.
Parks, Jno. A.
Parr, Chas.
Powers, Eugene
Poland, Ed
Phillips, Jas.
Perry, Thos. R.
Pemberton, Harry
Peck, Geo.
Pflaum, Ben
Payton, Corse
Pasco, W. H.
Prisk, Wm.
Purdy, Geo. W.
Pemberton, H. W.
Pixley, Starr L.
Purrington, C. L.
Parks, Jno. A.
Powers, Alex.
Preston, Duncan
Richards, Harry
Rogers, V.
Ransom, Jno.
Russell, Forrestt F.
Robillard, L. M.
Roth, Nat
Robeling, Geo.
Rudolph, Wm. H.
Royal, Milton
Reed, A. P.
Robinson, Punch
Rayn, Mr.
Rice, J. B.
Robinson, Chas.
Reed, E. F.
Rice, Billy
Rentz, Jno.
Rareshide, Geo. H.
Raymond, Wm. H.
Redmay, Eddie
Rennie, Jno. W.
Ryan, Dan'l R.
Ryder, Walter E.
Regas, Albert E.
Riley, Fannie
Rogers, Jas.
Ryer, Geo. H.
Roberts, Joseph
Rosar, P. C.
Risser, P. A.
Reinan, Ford
Seeley, Dr.
Swift, Dr. Jas
Swift, Dr. Mathew
Scott, Howard M.
Sauer & Watson.
Stanton, Ed. R.
Shattuck, B. E.
Shunk, J. H.
Summer, Frederic
Sherman, Jno.
Shannon, Harry
Scotty, Geo.
Spencer, Alex.
Smiley, J. R.
Stulz, Carl
Spencer, S. L.
Savage, Wm.
Sullivan, C. Gaskin
Sullivan, John T.
Sweatnam, W. P.
Sawyer, Lawrence
Short, Frank Lee
Sawyer, Harry C.
Stanley, Edmund
Saintpolis, Jno.
Swan, Mark
Sheffer, Buck
Smith, Mark
Smith, Rylance S.
Sanford, J. S.
Simmons, Lew
Sherman, Jennings
Salinger, Herbert
Smith, Gerey
Stevens, Ben D.
Smiley, Robert W.
Smith, Chas.
Sparks, Jno. G.
Semon, Harry W.
Spalding, Will
Somers, Vernon
Saunders, Jno.
Smith, Milton C.
Stowe, Leslie
Smith, W. C.
Santry, Joe
Stevens, Geo. L.
Scott, Paul
Stuart, A. H.
Spears, E. T.
Stanton, Hugh
Smith, W. Hallen
Sulley, Dan'l
Strickland, Wm. H.
Stock, T. V.
Solomon, Sol
Turner, Otis
Toland, Hugo
Teppel, Mack M.
Tuthill, Benj.
Thorne, Jas.
Thomas, Gil
Tooker, W. H.
Tasin, Algernin
Towle, Geo. P.
Tucker, J. P.
Toler, Sidney S.
Thayer, Roy
Thompson, Denman
Terry, W. C.
Ulmer, Geo. L.
Venable, Chas.
Von Drehle, Alvin
Vinton, Darrel
Vincent, Walter
Villa, Sam S.
Van Vechten, Ed H.
Van, Will
Williams, Gus
Wilson, Floyd
Wilson, Geo.
Welty, Geo. B.
Whitesides, W.
White Slave Co.
Witherspoon, Geo.
Ward, David P.
Winston, J. J.
Wyngate, Chas.
Walter, Bert
Worthing, Frank
Warmington, Wm.
Wood, Geo.
Warde, Earnest C.
Whytal, Russ
Williams, Tony
White, Porter J.
Winchell, H. H.
Wilson, Wm. R.
Weil, Martin H.
Waide, Arthur
Wuetz, Chas. H.
Walton, Chas. F.
Williams, Geo. H.
Wall, Howard
West, Jno. W.
White, E. A.
Wright, Fred E.
Wallerstelt, J. Albert
Wolfe, H. J.
Wellington, Eugene
Wall, H. B.
Ward, Jno.
Wheelock, Joseph
Wilkinson, Ed H.
Weadman Comedians
Wilson, Kit D.
Welcher & Rerdle
Whettemon, H. P.
Wallick, Jas. H.
Wolford, Arnold
Wells, Carleton
Woodward, Geo.
White, Herman
Whittier, Robt.
Westbrook, Newt
Westcott, Geo.
Watkins, G. W.
Young, C. L.
Zimmerman, Chas.

WOMEN.

Alexander, Lillian
Atherton, Nellie
Allen, Elenora
Armstrong, Ada
Amen, Margaret
Ashley, Minnie
Bertram, Helen
Bourne, Nellie
Benard, Jennie
Brooks, Laura
Burrows, Mrs. C. R
Beaudet, Hetta
Brown, Mary
Butterworth, Lida
Blanchard, Bertha
Boyd, Anna
Busley, Jessie
Bronson, Miss
Bennett, Laura
Burton, Mae
Ballard, Marie
Bancroft, Viola
Barrington, Jeanette
Cooke, Marie M.
Claire, Attalia
Cameron, Carrie
Corl y, Theatric
Connor, Mildred
Chase, Florence
Cooke, Caroline
Comstock, Frances
Crane, Charlotte
Carlotte, Miss
Challenger, H. P.
Carlisle, Katherine
Dale, Vivian
Donnelly, Mrs. G.
Dixon, Mrs. Wm. R.
Denio, Laura
Davidson, Pauline
Dantes, M.
Douglas Dell
Doerk, Gretchen
Duncan, Jessica
Dwyer, Ada
Derickson, Marie
Davis, Mrs. Hal
Dale, Kate
DeCall, Lizzie
Dauvray Helen
Deshon, Sahra
Druth, Leonia
Davies, Maebelle
De Boise, Marion
De Johns, Marion
Boyd, Anna
Davis, Anna E.
De Marr, Carrie
Drewz, Lorraine
Dalton, Wallace E. Mrs.
De Brant, Mrs. J.
Elliott, Maud
Edgerton, Frances B.
Edwardy, Jerome
Evans, Alice
Everett, Sisters
Emmett, Katie
Evans, Lizzie
Early, Adelaide C.
Echemesd, Norma
Evans, Kittie
Edgerly, Hettie
Foster, Florence
Fulford, Mrs. Robert
Falk, Elanor
Foster, Beatrice
Ford, Rachel
Foster, Mrs. Rex.
Frankenstein, Mrs. A.
Franks, Mytle
Fuller, Ethel
Fox, Della
Gorthers, Mrs. A.
Griffin, Britta
Gifford, Julia
Gale, Frankie
Gunning, Louise
Gibson, Gertie
Garlick, May
Gillette, Elma
Gray, Alice
Garnold, Ruth
Gardner, Gussie
Gibbons, Gracie
Garrett, Marion
Gilroy, Mamie
Henderson, Josie
Haines, Ethel
Hall, Marguerite
Howard, Mary
Hamilton, Florence
Haynes, Hattie
Hastings, Florence S.
Hayden, Gladys
Harris, F. G. Miss
Harris, Cora
Harris, Grace
Hall, Josephene
Haas, Mary
Hallam, Almora
Inglis, Mrs Scott
Ingram, Beatrice
Jennings, Laura
Johnson, Bertha
Johnson, Alice
Joyce, Ella
Janauschek, Francesca
Kimball, Miss G.
Kimball, Jennie
Kellog, Clara L.
Kruger, Kittie
Lake, Julie
Lawrence, Georgia
Ludwig, Nellie
Leech, Misses
LeTourney, Elsie
Leslie Blanche
Loughney, Mrs. J. P.
Lynden, Sylvia
Leater, Dorothy
LeRoy, Florence
Livingston, Belle
Mitchell, Louise J.
Moffatt, Cecil
Mayborne, Mabel
Mortimer, Ellen
Morton, Ada
May, Orietta
Major, Maud
Measure, Miss G. K.
McIlmoyle, Jean
May, Oline
Massey, Blanche
Mason, W. N. Mrs.
Mumford, Ethel
McDonald, Nellie
Montaine, Loretta
Martinot, Sadie
Morland, Beatrice
Maynard, Agnes
Melville, Rose
McRae, Cornelia H.
Mullard, Laura
Marll, Britta
Moore, Lucia
Moore, Marie
Minturn, Marie.
Nellson, Carrie
Nixon, Nanette
Nethersoll Olga
O'Brien, Eva D.
O'Keefe, Anna.
Parsons, La Belle
Pardy, Laura
Pollock, Edith
Pitt, Fannie A.
Potter, Violet
Potter, Helen T.
Pearl, Kathryn
Palmer, Ethelynn
Patrice,
Patravskey, Marie
Paget, F. Mrs.
Parker, Lucy
Rosell, Elizabeth
Royce, Louise
Rieger, Daisy
Rinehart, Beatrice
Robson, Mrs. Stuart
Rice, Fanny
Randall, Florence
Rawlston, Zelma
Roy, Alberta
Redding, Miss F.
Robbins, May S.
Russell, Lillian
Rush, Isadore Mrs.
Rollaire, Merlian
Rae, Morrian Miss
Royal, Ruth
Reeves, Addie
Relnee, Helen
Russell, Annie
Richards, Emma
Ryan, Kate
Ramage, Dora L.
Sloan, Bessie
Saintholman, Mable
Sears, Miss Frances
Stone, Florence
Strickland, Ethel
Spencer, Mrs.
Strickland, Mrs W C
Scott, Edna
Sebastian, Stella
Sulta, Anna
Seeger, Louise
Swa son, Eva J.
Smith, Emma
Summerville, Beth
Stern, Martha
Stewart, Miss L.
Sterling, H. Miss
Stokes, Emma
Spencer, Annette
Shotwell, Marie
Stoner, Maud
Stillman, Lillian
St. Claire, Edith
Singer, Marion
Thareb, Jennette
Tack, Alice
Tucker, Madge
VanDyne, Annie
Vaughn, Theresea
Weatherby, Belle
Wolff, Mrs Herman
Wallace, Ella
West, Jessie
Wainwright, Marie
Warner, Mrs. Nell
Wilson, Vera
Wilkins, Lottye
Willis, Susie
Wilburn, Marjorie
Wallace, Gladys
Williams, Constance
Wrenn, Lillian
Warren, Nell Mrs.
Walters, Agnes
Walker, Ada Palmer
Warren, Marie



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THE NEW YORK
DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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The Dramatic Mirror is sold in London at Low's Exchange, Trafalgar Buildings, Northumberland Ave., W. C. In Paris, at the Grand Hotel Kiosques, and at Brentano's, 17 Avenue de l'Opera. The Trade supplied by all News Companies.

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The Editor cannot undertake to return unsolicited manuscript.

Entered at the New York Post Office as Second Class Matter.

NEW YORK, - - - - - MAY 28, 1898.

Largest Dramatic Circulation in the World

CURRENT AMUSEMENTS.

Week Ending May 28

New York.

METROPOLIS (Third Ave. and 142d St.) KATE CLAXTON IN THE TWO ORPHANS.
OLYMPIC (Third Ave. bet. 129th 130th Sts.), FLYNN'S GAIETY GIRLS.
HARLEM OPERA HOUSE (125th St. nr. Seventh Ave.), THE BEGGAR STUDENT.
HARLEM MUSIC HALL (125th St. nr. Seventh Ave.), VAUDEVILLE.
COLUMBUS (125th St. nr. Lexington Ave.), A CELEBRATED CASE.
CENTRAL OPERA HOUSE (67th St. nr. Third Ave.), VAUDEVILLE.
PLEASURE PALACE (58th St. bet. Lex. and Third Aves.), VAUDEVILLE—1:30 to 11:00 P. M.
CARNEGIE HALL (Seventh Ave. and 57th St.)
OLYMPIA (Broadway and 45th St.), VAUDEVILLE AND WAR BUBBLES—8 to 14 Times.
LYRIC (Broadway and 44th St.), Closed.
AMERICAN (Eighth Ave., 42d and 41st Sts.), FAUST.
MURRAY HILL (Lexington Ave. and 41st St.), Closed.
BROADWAY (Broadway and 41st St.), THE ISLE OF CHAMPAGNE—Revival—6 to 12 Times.
EMPIRE (Broadway and 40th St.), Closed.
METROPOLITAN OPERA HOUSE (Broadway, 39th and 40th Sts.), SOUSA'S TROOPING OF THE COLORS.
THE CASINO (Broadway and 39th St.), ERMINIE—Revival—1 to 7 Times.
KNICKERBOCKER (Broadway and 38th St.), THE BRIDE ELECT—43 to 49 Times.
HERALD SQUARE (Broadway and 35th St.), DIPLOMACY.
GARRICK (35th St. East of Sixth Ave.), THE LITTLE MINISTER—48 plus 226 to 233 Times.
KOSTER & BIAL'S (145-149 West 34th St.), VAUDEVILLE.
MANHATTAN (1285-1287 Broadway), 'WAY DOWN EAST—123 to 130 Times.
THIRD AVENUE (Third Ave. and 31st St.), Closed.
BIJOU (1239 Broadway), Closed.
WALLACK'S (Broadway and 30th St.), BAGGETTO OPERA TROUPE IN REPERTOIRE.
DALY'S (Broadway and 30th St.), THE CIRCUS GIRL—Revival—25 to 32 Times.
WEBER AND FIELDS' (Broadway and 29th St.), POUSSE CAFE—199 to 206 Times.
SAM T. JACK'S (Broadway and 29th St.), BURLESQUE.
FIFTH AVENUE (Broadway and 28th St.), MRS. FISKE IN A BIT OF OLD CHELSEA AND LOVE FINDS THE WAY—9th Week—43 to 49 Times.
THE GARDEN (Madison Ave. and 27th St.), Closed.
MINER'S (313-314 Eighth Ave.), THE BROADWAY GIRLS.
MADISON SQUARE (24th St. nr. Broadway), Closed.
LYCEUM (Fourth Ave. bet. 23d and 24th Sts.), THE MOTH AND THE FLAME—49 to 56 Times.
EDEN MUSEE—(West 23d St. nr. Sixth Ave.), FIGURES IN WAX—CONCERT AND VAUDEVILLE.
GRAND OPERA HOUSE (Eighth Ave. and 23d St.), THE WHITE SQUADRON.
PROCTOR'S (23d St. bet. 6th and 7th Aves.), CONTINUOUS VAUDEVILLE, 12:00 M. to 11:00 P. M.
FOURTEENTH ST. (14th St. nr. Sixth Ave.), THE MAN-O'-WAR'S MAN—32 to 39 Times.
IRVING PLACE (south-west cor. 15th St.), Closed.
KEITH'S (East 14th St. nr. Broadway), CONTINUOUS VAUDEVILLE, 12:00 M. to 11:00 P. M.
ACADEMY (Irving Place and 14th St.), SHENANDOAH.
TONY PASTOR'S (Tammany Building, 14th St.), VAUDEVILLE.
STAR (Broadway and 13th St.), OLIVETTE.
GERMANIA (147 East 8th St.), GERMAN DRAMA AND COMEDY.
LONDON (235-237 Bowery), JOHN L. SULLIVAN'S COMPANY.
PEOPLE'S (199-203 Bowery), A UNION SOLDIER.
MINER'S (165-169 Bowery), O'BRIEN'S VAUDEVILLE COMPANY.
THALIA (46-48 Bowery), THE HEBREW DRAMA.
WINDSOR (45-47 Bowery), THE HEBREW DRAMA.

Brooklyn.

ACADEMY OF MUSIC (176 to 194 Montague St.), LAMBS' GAMBOL—Wed. Aft., May 25.
PARK (383 Fulton St.), Closed.
HYDE AND BEHMAN'S (Adams St. nr. Myrtle Ave.), Closed.
AMERICAN (Driggs Ave. and South 4th St.), Closed.
GRAND OPERA HOUSE (Elm Pl. nr. Fulton St.), JAXON OPERA COMPANY IN LUCIA, BOHEMIAN GIRL AND DAUGHTER OF THE REGIMENT.
UNIQUE (194-196 Grand St.), HARRY S. MARION'S SPECIALISTS.
LYCEUM (Montrose Ave. and Leonard St.), Closed.
THE AMPHION (437-441 Bedford Ave.), Closed.
STAR (391-397 Jay St. nr. Fulton St.), JERMON'S BLACK CROOK BURLESQUERS.
EMPIRE (101-107 South 6th St.), DAVE MARION'S EXTRAVAGANZA CO.
COLUMBIA (Washington, Tillary and Adams Sts.), Closed.
GAYETY (Broadway and Middleton St.), Closed.
BIJOU (Smith and Livingston Sts.), EIGHT BELLS.
MONTAUK (585-587 Fulton St.), CASTLE SQUARE COMPANY IN CARMEN.
MUSIC HALL (Fulton St. and Alabama Ave.), VAUDEVILLE.

PLAIN TO THE INITIATED.

THE so-called "cheap" amusement enterprises that have grown in number recently—the stock companies and operatic companies that are flourishing in all the larger cities, including New York—have provoked many expressions from managers and others. Some of these expressions have deprecated "cheap amusements," others have assumed to be discouragingly prophetic, and still others have simply entertained those that have read them.

The low-priced amusements of the hour are a need of the hour. As a rule, these amusements are not cheap in the generally accepted definition of that term. They are given by good companies of actors and singers who use plays and operas that have been seen under no better auspices and in no better forms at much higher prices.

Everybody familiar with the conditions of the theatre to-day understands why this new system is at the moment necessary. New productions of circumstance will command first class attention and first-class prices The trouble is that novelties are and promise to be few, for reasons plain to the initiated. By and by it will be different.

THE OLD AND THE NEW.

THAT the theatre is progressing steadily in spite of ephemeral conditions that now and then hamper its artistic advance is shown by many signs that the student of the stage may note.

The recent sale of a collection of books gathered by an enthusiast of the theatre discovered a volume called the "Forfeit Book," of a Boston theatre, showing the errors, imperfections and absences and the pecuniary punishments inflicted therefor in a playhouse in the city named during the three years from 1840 to 1843.

It would at this time, perhaps, be regarded as ungracious to detail the derelictions set down in this "Forfeit Book" against old-time actors whose better conduct endeared them to the public of their time. It is only necessary to say that the laxity of discipline and the forbearance of the public of those "palmy days" would seem incredible in these days of almost perfect discipline and public exaction.

One can hardly conceive of a greater difference in method than that shown by the theatre of to-day when compared with that of the theatre of half a century ago. A well known authority on theatrical habit the other day in a casual conversation noted the carelessness as to the doings of the actors about him of so famous a man as FORREST, who, surprised by the plain misinterpretation of the sense of a line of SHAKESPEARE by one of the younger actors in his support simply looked at the young actor amazedly. The young actor, noting the look, took it in a complimentary sense and naturally ever afterward persisted in his error. Compare this actual happening in the company of one of the giants of old with the painstaking effort of an IRVING of to-day in dictating every detail of a performance, even to the reading of the lines of a play—or even with the painstaking work of lesser actors who control in plays—and it is plain to see, without reference to the practical elimination of those irregularities of personal conduct that formerly affected the artistic in performances fatally, that the stage has grown in discipline as well as in self respect and a sense of public obligation.

RECORD-BREAKING WEATHER.

THERE has be professional complaint against the war excitement, which has prematurely closed several of the theatres in New York because it offered to the public that throngs the streets matters of greater popular interest than most of the theatres could show. But the very few attractions that have survived to this time have had a more legitimate cause of complaint against the weather, which thus far this year has surpassed all records for irregularity.

According to all precedents—which precedents, by the way, from time immemorial have made the manufacture of almanacs a safe and a profitable industry—persons resident in this zone have looked in March for blowing snow and bitter winds, in April for sunshine, balmy air and occasional showers, budding trees and shrubs; in May for blue skies, a growing atmospheric salubriousness and abounding flowers. June, not yet encountered this year, has almost invariably enjoyed a reputation for rarely happy behavior.

But that the climate has lost all reckonings is sure. In March, for a few days, we had later May or early June weather; in April, Winter reasserted a chilling sway, varied only by rain; and thus far in May it has seemed as though the seas had given up their water to drown the land. A practically continuous performance of rain has challenged the amazement of the general public and provoked anathema from theatre managers. What June may furnish does not matter so much to the theatres, because the regular season of the theatres will have ended. But the theatres in New York will surely remember this Spring season as the dampest and most discouraging in history, and it is hoped that there will never be another one atmospherically like it—not that the rain falls upon persons in the theatre, but because the rain keeps people from visiting the theatre.

PERSONAL.

BELLEW.—Kyrle Bellew has been elected recently to Fellowship in the English Royal Geographical and Royal Microscopical Societies. Mr. Bellew is announced to produce Mrs. T. P. O'Connor's play, based on incidents in the life of Parnell, at the Royal, Dublin, next Monday.

MCINTOSH.—Burr McIntosh, having deferred a starring tour in his own play, College Days, will appear next September in Lottie Blair Parker's new drama, A War Correspondent.

MARLOWE.—Julia Marlowe sailed last Wednesday on the *Majestic* for a Summer in Europe.

FISHER.—Charles E. Fisher, of James A Herne's company, has been winning golden words from the Western critics for his work in Shore Acres. The illness of Mr. Herne has occasionally necessitated Mr. Fisher's appearance in the part originated by George W. Wilson.

MILLS.—A fine portrait of Frank R. Mills is published in THE MIRROR this week. Mr. Mills has won a notable success in The Heart of Maryland at the Adelphi Theatre, London.

CODY.—Colonel William F. Cody (Buffalo Bill) while playing recently at Washington lost his famous diamond Buffalo head scarfpin, and the police were notified. It is supposed that the jewel was stolen.

DE ANGELIS.—Thomas De Angelis, son of Jefferson De Angelis, is arranging for a season of comic opera at the Metropolis. The past season Mr. De Angelis has been identified with the business staff of The Wedding Day.

DE KOVEN.—Reginald De Koven sailed Saturday for England, where he will join his partner, Harry B. Smith, to arrange for the London production of one of their operas.

PERLEY.—Frank L. Perley will leave town today for a two weeks' sojourn in Vermont. He has been suffering acutely of late from neuralgic headache.

WHYTAL.—Russ Whytal and Mrs. Whytal, who are now in London, were the guests of Ellen Terry in her box at the Lyceum Theatre on the opening night of The Medicine Man.

KNIGHT.—Mrs. George S. Knight, supported by Harry Jackson, will revive next season her late husband's successful comedy, Baron Rudolph.

CONRIED.—Manager Heinrich Conried sailed last week for Europe to secure foreign artists and plays for next season at the Irving Place Theatre.

CALDER.—William Calder left his country place at Orangevale, Cal., last week for San Francisco to superintend the production of Straight from the Heart, at Morosco's.

SEABROOKE.—Elvia Crox-Seabrooke is enjoying a most successful opera season at Toronto, Canada, with Robert Cummings' company.

RUSSELL.—Lillian Russell, after her Autumn engagement at the Berlin Winter Garden, will appear fifteen times in St. Petersburg and five times in Moscow, it is said, receiving $3,000 a week and traveling expenses.

HEPNER.—Louise Hepner has been engaged as prima donna of the Steindorff Opera company, at the Harlem Opera House.

IRVING.—On the first night of Sir Henry Irving's production of The Medicine Man a remarkable audience filled the Lyceum. In the Royal box were the Prince and Princess of Wales and the Princess Charles of Denmark. In the stage box, J. L. Toole, the veteran comedian, held a reception of old friends during the evening.

HARRISON.—Duncan B. Harrison has been nominated and confirmed to a Lieutenant-Colonelcy. He will be attached to the Third Regiment, U. S. A., and will proceed immediately to the front.

HERBERT.—Joseph Herbert was injured last Sunday by colliding with an "L" road pillar while boarding a cable car. His face and eyes were bruised severely, but not seriously.

WHEELER.—Berenice Wheeler has signed with George H. Broadhurst to appear in his new comedy, Why Smith Left Home. Mr. Broadhurst has an option on three Broadway theatres for the initial production of the piece.

CLEVELAND.—W. S Cleveland, the ex-minstrel manager, arrived in town yesterday. He is at present living in Buffalo, where he is engaged in mercantile pursuits.

GILMORE.—Paul Gilmore has abandoned his intention of starring in the Salvini repertoire of romantic plays. He will make his stellar debut next Autumn in a new modern play now being written for him.

EUSTACE.—Jennie Eustace, formerly a prominent member of the Madison Square Theatre Stock company, has made a pronounced success in the English provinces as Madame Sans Gene. The critics of Dublin say that her performance compares favorably with Ellen Terry's.

TEMPEST.—Marie Tempest, who seems to have become an operatic fixture in London, will have the principal part in the new musical play to be produced at Daly's London Theatre next Saturday.

AN IMPORTANT ACTION.

The Board of Directors of the Actors' Society held an important meeting last Friday afternoon, when the following was unanimously carried:

Resolved, That George D. McIntyre, at the request of the Secretary, be hereby appointed to take full charge of the Dramatic Bureau of the Actors' Society; that said appointee shall always act under the supervision of the Board of Directors, and for services faithfully rendered as dramatic agent he shall receive such compensation weekly as the board may deem expedient

"We have long had this step under consideration," said Secretary Reynolds to a MIRROR man. "The establishment of such a bureau should prove a distinct benefit to the profession. The local agencies charge an actor a percentage of his salary as compensation for securing him an engagement. The Actors' Society will charge him only a nominal fee of $2 50. This is done to compensate Mr. McIntyre. We propose also to protect the manager against the irresponsible actor. Any actor who fails to keep faith with a manager will be expelled from the Society and his case will be made public. The rooms of the Society are so centrally located that managers ought, in the course of time, to make their headquarters with us. Mr. McIntyre, who has been appointed the agent for our business, is one of the organizers of the Society, and he is thoroughly acquainted with the members, their records and artistic qualifications."

ACTORS' FUND NOMINATIONS.

The Nominating Committee of the Actors' Fund of America announces the following ticket:

To serve one year: For President, Louis Aldrich; for First Vice-President, Frank W. Sanger; for Second Vice President, John Drew; for Secretary, Daniel Frohman; for Treasurer, Charles H. Hoyt.

To serve two years: For Trustees, William H. Crane, Al. Hayman, Harrison Grey Fiske, Edwin Knowles, Frank G. Cotter, F. F. Mackay, Eugene Tompkins, William A. Brady.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

JORDAN, Jordan, N. Y.: No, Della Fox never was a member of The Bostonians company.

MARY H. FIELDING, Elizabeth, N. J.: Henry Irving made his first American tour season of 1883-84.

LOUIS GARDINER, Milwaukee, Wis.: John Brougham was six years younger than Dion Boucicault.

KATHRYN DUKE, Bridgeport, Conn.: Richard Mansfield was born on the island of Heligoland.

I. C. H., Newark, N. J.: Ettore Barili, the opera singer, died at Philadelphia, Pa., on Nov. 19, 1895.

M. W. C., New York City: J. H. Haverly retired from the management of the Fifth Avenue Theatre, New York city, on March 24, 1882.

H. B. GORDON, Pittsburg, Pa.: Lester Wallack opened the present Wallack's Theatre on Jan. 3, 1883, appearing as Hugh Chalcote in Ours

DAVID, New York city: He never was the lessee of a New York Theatre. He managed companies that played at New York theatres.

HENRY W. LIVINGSTON, Richmond, Va.: One of the Finest, in which Gus Williams starred, is a rewritten version of Law in New York.

T. H. I., Louisville, Ky.: Edmund Falconer wrote Peep o' Day. Henry Leslie wrote The Mariner's Compass. Samuel Lover wrote Rory O'Moore.

J. C. CHISHOLM, Boston, Mass.: Send for the "List" of the American Dramatists' Club, 1440 Broadway, New York city. Enclose 25 cents.

ALBERT G. HOFFMAN, Williamsport, Pa.: Yes, the title has been used. T. W. Robertson wrote a play called For Love, that was produced in London in 1867.

FRANK O. BALDWIN Concord, N. H.: Mr. and Mrs. William J. Florence first appeared at the Drury Lane Theatre on April 28, 1856, in The Yankee Housekeeper.

WEBSTER C. SPALDING, Boston, Mass.: Yes, the three Booth brothers appeared together at the Winter Garden in 1864 in Julius Cæsar. Junius Brutus, Edwin, and John Wilkes Booth were cast respectively as Cassius, Brutus, and Marc Antony.

JULIUS A. CARTER, Providence, R. I.: No, it would not be the first comic opera with "baseball" for its theme. A baseball comic opera, by Paul Eaton, called Angela, or the Umpire's Revenge, was produced at the Grand Opera House, Philadelphia, on June 29, 1888.

GEORGE O. SAMMIS, Washington, D. C.: Thomas S. Hamblin was born in London in 1800. He came to America in 1825, and traveled as a star till 1830, when he became lessee of the Bowery Theatre in New York, and managed that theatre for twenty three years. Hamblin died on Jan. 8, 1853.

FIRENZI, Denver, Col.: The arrangement between the composer and librettist of a comic opera as to their respective pecuniary interest is entirely a matter of contract. A composer may supply the score or the librettist may supply the book for a stipulated sum, or they may divide the royalties or profits equally or otherwise. The usual contract is for librettist and composer to divide equally the royalties or profits.

WILLIAM J GULICK, Baltimore, Md.: Clifton Tayleure was the first to dramatize East Lynne for the American stage. Mrs. Henry Wood's novel, "East Lynne," was published in weekly installments in the *Baltimore Weekly Sun* of 1861-2 In referring to the dramatization of the novel, John T. Ford, the Baltimore manager, stated that it was his eldest daughter, Annie, who, having read the story, urged him to have a play made out of it. Accordingly Mr. Ford offered Clifton Tayleure, who was then in his employ, $100 to dramatize East Lynne within a week. Mr. Tayleure made the dramatization in four days. The play was originally produced at the Holliday Street Theatre of Baltimore, on April 22, 1862, under the title of East Lynne or The Elopement. Lucille Western, who happened to be playing an engagement at the Holliday, was cast for the role of Lady Isabel, which she was only induced to act after considerable persuasion on the part of Mr. Ford. It was fortunate for her that she consented to play the part, as she afterward made a large amount of money out of East Lynne, her husband, James A. Meade, having purchased the exclusive rights to Mr. Tayleure's version for $100. After Tayleure's version had been produced, Sam Erwin Ryan produced another version at Baltimore, with his wife, Kate Denin, in the principal role. Then Mr. Tayleure made a new version of East Lynne for Mrs. D. P. Bowers. This version was called Lady Isabel of East Lynne, and was produced at Ford's Theatre in Washington, on Feb. 1, 1864. Meanwhile Benjamin E. Woolf had written a version of East Lynne for Matilda Heron. His version was called Edith. Mr. Tayleure made a third version called the New East Lynne. The play of Miss Multon, in which Clara Morris appeared, is also based on the novel of "East Lynne."

THE USHER.

The St. Louis *Republic* does not see evidence of the theatrical blight in the shrinkage here in the number of new productions during the past five months. On the contrary, it takes the reduction to be a promising sign.

This is curious. If new productions had been crowded out by successes the fact would have a healthy significance. But it must be borne in mind that during the last half of the metropolitan season there were not a half-dozen genuinely prosperous plays on the local boards.

If the *Republic* finds food for satisfaction in unmistakable symptoms of dry rot, its reasoning processes must be set down as peculiar, to say the least.

Charles Frohman appears to have changed his mind about shipping several cargoes of American actors to London.

A few months ago he made announcements which led the wondering reader to believe that the London stage would soon be occupied almost exclusively by our players.

Now in an interview in a London paper Mr. Frohman declares that it is his ambition to be regarded in England as an English manager, and therefore he means to make productions over there with native actors, using Americans only in plays where American "atmosphere" is required.

Mr. Frohman is expert at trimming his sails to catch the variable zephyr, and the present inference is that the London breeze is blowing from a new quarter.

The *Herald* very properly denounces the practice of reading "fake" war bulletins, furnished by sensational newspapers, in places of amusement.

The public know that these reports are unveracious, and they resent having them forced on their attention when they visit a theatre for entertainment.

Managers are beginning to realize this, and as the "war bulletin" feature does not help the receipts, it will be abandoned generally.

The *Transcript*, of Boston, pays its respects to The Telephone Girl, which opened last week at the Hollis Street Theatre.

"We had supposed this latest variety play was one unbroken incitement to vice," says the *Transcript*, "so seriously did the New Yorkers inveigh against its immorality; but instead it proves to be a very common, vulgar and boresome piece of theatrical fustian. Its very stupidity throws the frank uncleanliness of its story far into the shade."

Boston will have to wait for the real thing until The Conquerors reaches the Hollis next Autumn.

Julia Marlowe sailed for England last week. She will join her husband, Robert Taber, who is distinguishing himself in Irving's company at the Lyceum.

The professional separation of Mr. and Mrs. Taber was not of her seeking. It was insisted upon by her present management on the absurd, if not insulting, ground that a Shakespearean actress is less attractive to the public if her leading man happens to be her husband.

Next season the principal parts in Miss Marlowe's repertoire will be played by young John Pierce, who showed considerable promise in the Criterion's production of El Gran Galeotto.

"Undoubtedly there is a cabal against Irving on the London press," says the *Spirit of the Times*, "but it is small and feeble."

The effort of this small-fry contingent to write down the latest Lyceum production, The Medicine Man, has failed. The play is drawing large houses and it will run to the close of the season in July.

The cabal cannot hurt Irving, whose position is impregnable, but the persistent and deliberate endeavor to misrepresent affairs at the Lyceum arouses the indignation of the noted actor-manager's friends.

Burr McIntosh sued Messrs. Miner and Brooks to recover $25,000 for breach of contract. The case was tried in the Supreme Court last week and Mr. McIntosh secured a verdict of $3,000.

The actor made a contract with the managers to star him for three years, beginning in November, 1896. He was to receive $100 a week and twenty-five per cent. of the profits the first year and thirty-five per cent. the second and third years.

Mr. McIntosh has fought this case with vigor. He says that the principle involved was one that affected actors generally and he considered it his duty to establish the rights of an actor respecting such a contract. He considers that the verdict accomplishes his purpose.

The question of high prices and cheap prices in New York theatres is under discussion again.

There is a large public in this city that is perfectly willing to pay two dollars a seat to see attractive new plays, finely acted and handsomely mounted. This public will not pay any price to see any other quality of performances.

The majority of our people cannot support amusements of the two-dollar variety. For their pleasure there is an abundance of good entertainment offered at moderate charges.

It is absurd to suppose that the two-dollar theatres will cheapen their productions in order to lower their prices, when it is as plain as a pikestaff that their patrons expect the most expensive performances and are willing to pay for them commensurately.

A SHAKESPEAREAN REVIVAL.

At the Bijou Theatre, Brooklyn, last week, there was a Shakespearean revival of more than ordinary interest. A company headed by Charles Pope, Edmund Collier, and Eben Plympton appeared in a repertoire consisting of As You Like It, Julius Cæsar, Othello, and Richard III. The chief importance attached to the event was caused by the reappearance, after several years of retirement from the stage, of Mr. Pope.

The performance of Julius Cæsar, which was witnessed by a MIRROR man, was entirely creditable. The scenery, while neither elaborate nor new, was adequate and effective.

To hear so good a legitimate actor as Mr. Pope is indeed a pleasure. His reading of the lines was most careful and intelligent, and his voice is of a sonorous and forcible timbre. His face is peculiarly adapted to the expression, without effort, of the varying emotions. Briefly, Mr. Pope's Brutus was a powerful and scholarly characterization.

Edmund Collier as Cassius was a fit companion to Mr. Pope, giving a performance praiseworthy both in reading and in action.

The Antony of Eben Plympton was not pleasing by reason of Mr. Plympton's somewhat stagy and affected manner.

Thomas Garrick as Cæsar acted with due dignity and force, and bore a striking resemblance to the modern idea of the great general's appearance. Competent support was also given by Minna Monk as Calphurnia, Leonore Gordon as Portia, Mark Fenton as Casca, Will C. Cowper as Octavius, B. T. Ringgold as Trebonius, and by Arthur Magill, S. H. Harrold, and Antoinette Walker.

The audience, by its close attention to the performance, proved again the fallacy of the statement that the people no longer want Shakespeare.

WILLIE COLLIER'S BALL NINE.

"Willie Collier will open on June 15 at St. James, L. I., as captain of the St. James' nine," said John Hogarty, Mr. Collier's advance man, to a MIRROR reporter. "Mr. Collier is an intense enthusiast on baseball. He enjoys the sport with the perfervid ardor of a boy ten years old playing his first game of 'scrub' in a back alley. Mr. Collier enjoys a position of great authority at St. James. He is one of the most aggressive captains that ever stepped on the diamond, and woe betide the umpire that gives a rank decision. Mind you, Willie isn't a kicker, but he knows his rights.

"Jerry Sykes is our first base man. I used to be on first base, but Willie came to me one day in an apologetical way, and said: 'John, do you mind if you go out in field? Jerry can't play for a d——n, so I'm going to put him on first base.' Mr. Sykes is as big a ball fiend as Mr. Collier.

"Last Summer, somebody proposed that we get a uniform. So we gave a benefit performance for the nine. We put up a specialty show with an afterpiece from the court room scene of Hoss and Hoss. We played to $85, and spent $65 on uniforms. The good people of St. James came to the show in wagons, buggies, jaunting cars, one-hoss shays, and every old kind of vehicle. It was the event of a life-time.

"We are going to have a great nine this Summer. If Jerry Sykes don't beat the Bayports this season his name isn't Foxey Quiller."

JONES GETS AN ENGLISH PRODUCTION.

What Happened to Jones will get an English hearing next Saturday at the Grand Theatre, Croyden. The production will be under the supervision of Thomas Broadhurst, brother of the author, and Charles Arnold, who used to star here in Hans the Boatman, and is now one of the moneyed managers of the English provinces.

"My brother carried on all the correspondence with Mr. Arnold," said George H. Broadhurst to a MIRROR man yesterday. "Finally he decided to go to the other side and see for himself how well the piece pleased the Britishers.

"The Croyden production is merely in the nature of a trial. Charles Arnold does not own the English rights to Jones. He owns the Australian rights, and he asked permission to try the piece for a week in Croyden so as to gauge the abilities of the actors he had secured for Australia. We consented glady to this arrangement, as we were anxious to try the piece in an unostentatious way before doing it in London. When we produce Jones in London, it will be on our own responsibility."

MASON MITCHELL IN CAMP.

Mason Mitchell writes from San Antonio, Texas, where he is in camp with the First Volunteer Cavalry: "Our regiment is now about seven hundred strong, and by next week will be fully uniformed and equipped. We hope soon to start for Galveston, there to embark for Cuba. I am in Troop K, in which are most of the New York boys, including Willie Tiffany, Woodbury Kane, and many other good fellows." Mr. Mitchell has had experience under fire, having taken part in suppressing the Louis Riel rebellion in Canada.

THE FRAWLEY COMPANY.

The Frawley company will leave for San Francisco next Saturday, joining Mr. Frawley in Chicago on Sunday, when he closes his tour with the Lambs' Club. The company includes Madeleine Bouton, Cora Tinne, Maude Winter, Fanchon Campbell, Eleanor Carey, Edward M. Bell, Theodore Roberts, Samuel Edwards, Alfred Hickman, Robert G. Wilson, Alf Hampton, John T. Burke, David Conger, and T. Daniel Frawley. Fred Williams will be stage-director. The season will open on June 13 at the Columbia Theatre.

REGARDING WALLACK'S.

Rumors regarding the lease of Wallack's gained fresh currency yesterday. Once again it was reported that Frank L. Perley's offer to lease the house had been accepted by Mr. Moss.

"You can quote me as saying that there are no new developments in the matter," was Mr. Perley's decisive statement to a MIRROR man. "I am still an applicant for the lease, and I hope that Mr. Moss will see fit to accept my offer."

"It is understood that Mr. Burnham is booking next season's attractions for the house."

"That would not prevent my leasing the theatre. As a matter of course, a new lessee assumes any contracts that may have been made previously by somebody else. A change of management does not necessitate new contracts. I myself hold several weeks at Wallack's, beginning Sept. 26."

GEORGE WILSON IN TOWN.

Next season will undoubtedly see a revolution in negro minstrelsy. The separation of Primrose and West, who have practically enjoyed a monopoly of this special amusement product for several seasons, will probably cause a small revolution in the burnt-cork army.

Yesterday George Wilson arrived in town and repaired to a certain booking agency, where he was closeted with a well-known manager for several hours. At the seance he was broached by a MIRROR man, who asked him his plans.

Mr. Wilson smiled mysteriously and said: "I have a little deal of my own on for next season, but I am not yet in a position to say much about it. Many a fine project has fallen to the ground through too great precipitancy in divulging it to the public. In a few days I shall have something for you worth printing."

UNFOUNDED STATEMENTS.

An article appeared in a sensational daily paper of this city the other day to the effect that Colonel John D. Hopkins is in the habit of presenting plays in his stock houses without payment of royalties. The article was wholly unfounded. Colonel Hopkins has received since its appearance letters from the principal play-agents endorsing his business methods, and stating that he has never been known to present a play without payment of royalty. Colonel Hopkins has secured nearly all of the sucessful and desirable plays available for stock houses from the authors or their agents, and they will be presented next season in Chicago, St. Louis, New Orleans, Denver, Omaha, and Kansas City by companies under his control.

A SUCCESSFUL VENTURE.

Some time ago William Calder purchased in England the American rights to the Gravity Steeplechase, a sort of improved merry-go-round. One of the machines was installed at Coney Island last Summer and became very popular. So popular, in fact, that George C. Tilyou, who managed the Coney Island machine, has leased the rights from Mr. Calder, and will place the Steeplechases at all the leading amusement resorts in the country this Summer.

THE WILL OF ANTON SEIDL.

The will of the late Anton Seidl was filed last Friday. The amount of personal property left is valued at $4 800, of which his nephew in Germany receives $1 000. A priceless collection of Wagner music is bequeathed to the Richard Wagner Museum, Weimar, Germany. Special provision is made for the maintenance and care of the dogs who had been the musician's cherished companions at his country home, Fleischmanns, N. Y.

MRS. YEAMANS' NEXT NEW PART.

Mrs. Annie Yeamans yesterday contracted with George H. Broadhurst to originate a leading character part in his new comedy, Why Smith Left Home. Mrs. Yeamans' fine talents have been going to waste this season, but Mr. Broadhurst is confident that he has fitted her with a part worthy of her gift for humorous characterization. Mrs. Yeamans will appear as the Queen of the Housemaids' Society of Holland Dames.

THE BOSTONIANS' PLANS.

The Bostonians closed their season last Saturday. They will open at Manhattan Beach on Aug. 31. In all probability, Rob Roy, which they have recently acquired, will be chosen for their opening bill. Contracts have been closed with a well-known composer for a new opera, which will be produced during the season.

MUSICAL NOTES.

Victor Thrane will direct next season another American tour for Martinus Sieveking, the Dutch pianist.

Ovide Musin will revisit this country for a tour next season, commencing in August.

The management of the Lenox Lyceum, in this city, has been entrusted to Rudolph Aronson for the Summer, who will inaugurate a series of band and orchestra promenade concerts of light music similar to those so popular at Kroll's Garten, Berlin, the Palm Garden, Frankfort, and Covent Garden, London. There will be promenade room for nine hundred persons in the concert hall, and tables to accommodate eight hundred, where refreshments will be served, are to be placed in the centre and boxes. The lower floor of the building is to be arranged as a garden, where a Hungarian band will perform.

The United States Government has taken bids to furnish 2,000 drums, 1,500 fifes, 500 trumpets, and 100 artillery bugles for the Cuban campaign.

Thomas P. J. Power, late manager of the Power's Opera House, Belleville, Ont., is general representative for Dan Godfrey's Military Band (Her Majesty's Grenadier Guards), coming from England to tour America. The band is under the management of C. A. E. Harriss.

The Marine Band of Washington will play at the Omaha National Exposition, by authority of the President.

Madame Nellie Melba returned to New York last week from San Francisco, and sailed on Saturday for Europe. She will reappear in America next season with the Ellis and Grau opera companies.

Henry Wolfsohn sailed last week for Europe to arrange concert tours for next season, when Moriz Rosenthal and Henri Marteau will be under his management.

The summer night concerts of the Metropolitan Permanent Orchestra will begin on June 18 at the Madison Square Roof-Garden, Henry Schmidt conducting.

GOSSIP OF THE TOWN.

Walter Edwards, whose portrait is printed above, concluded on May 14 his long and highly successful engagement as leading man with the Grand Opera House Stock company in Pittsburg. He came at once to this city, and left last week for Denver, Col., for a Summer season as leading man with the Elitch's Garden Stock company. During his term in Pittsburg Mr. Edwards, by his excellent and widely varied work, became a firmly established popular favorite, and his departure was keenly regretted by a host of theatregoers. Public and critics have united in praise and enjoyment of his capital impersonations of the season, a list of which may serve to indicate the scope, skill, and carefulness of this admirable actor. Opening in Pique, he appeared successively in The Big Bonanza, Divorce, Lemons, Our Boarding House, The Banker's Daughter, The Charity Ball, Men and Women, Jim the Penman, The Wife, Shenandoah, A Celebrated Case, The Silver King, The Octoroon, Caste, Dr. Bill, Nita's First, Turned Up, Esmeralda, The Private Secretary, A Scrap of Paper, The Social Swim, Uncle Tom in Uncle Tom's Cabin, Correze in Moths, The Ensign, John Douglas in The Rival Candidates, the Earl in Little Lord Fauntleroy, Norcot in The Galley Slave, Jim in Ferncliff, and Captain Ford in The New South. Mr. Edwards' present Denver engagement is his fourth in that city, where he has played 115 weeks, all but seven of which were in new leading roles. He has rested only eight weeks in three years, rather a remarkable record. Mr. Edwards was re-engaged to remain in Pittsburg for another season, but relinquished the engagement with the idea of making one, if possible, in New York.

Three dollars will not buy a bird and a small bottle, but it will pay for a two-line professional card in THE MIRROR for three months, and insure you an engagement for next season.

Harry Davenport has been well noticed in London, where he is playing in The Belle of New York. The *Figaro* says that in him "there is the welcome presence of an easy, finished actor who, were he more richly endowed with singing gifts, would be the greatest ornament of light opera since Fred Leslie."

Burr McIntosh has been awarded $3 000 in his suit against H. C. Miner for $25,000 for alleged breach of contract. It is said that the case will be appealed.

Jess of Marblehead, the new comedy-drama written by H. Grattan Donnelly for Ada Bothner, will have its first production at Halifax, Nova Scotia, on Thursday next. The title-role is said to be admirably suited to Miss Bothner.

Johnny Williams is managing Dante (Eliason), the magician, who has scored successfully on the Pacific Coast.

The Los Angeles critics unanimously praised Ferris Hartman and his company in The Purser, managed by George Bowles.

W. J. Fleming writes that he has commenced suit against the Grand Opera House, Philadelphia, for alleged infringement of rights in producing Around the World in Eighty Days.

A professional card in THE MIRROR will put you into communication with every manager in the country.

Edyth Totten has just disposed of Major Ann, a three-act military play, for repertoire purposes. She has also completed the condensation of My Wife's Friend for W. C. Andrews, who will present it in vaudeville.

Nat B. Cantor has signed with the Stuart Harold Opera company, at Milwaukee, for comedy roles for the Summer season, commencing June 6.

Clara Thropp has been erroneously reported in several dailies as having decided to remain in vaudeville. Miss Thropp will return to England at the close of her engagement at Koster and Bial's.

Sidney Cohen has begun proceedings against Colonel John D. Hopkins, of Chicago, alleging that the Colonel had played The Strange Adventures of Miss Brown without permission at his two stock theatres. The Colonel says that royalties were paid to a man who, Mr. Cohen alleges, had stolen the play, and had no authority to collect.

You want an engagement next season. Have you thought that an advertisement in THE MIRROR is the best way to let managers know it?

Robert Drouet succeeded Edwin Holt in the role of Colonel Kerchival West, and Edwin Mordant replaced George C. Staley as General Haverhill, in the cast of Shenandoah at the Academy of Music on Saturday.

The Pain Fireworks spectacle at Manhattan Beach this season will open about July 1, and will consist of an elaborate reproduction of the battle of Manila, as well as a fac-simile of the destruction of the *Maine*. As in former seasons, the direction of the spectacle will be in hands of Frank Oakes Rose, who expects to eclipse all of his former records in the way of realism and dramatic effect.

Ross Snow, of Jack and the Beanstalk, and Rosa A. Rixera, of the same company, were married at St. Louis, May 18.

At the Electrical Show, in Madison Square Garden, theatrophones reproduce the performances at several city theatres, and last evening an operatic entertainment at Milwaukee was heard in the Garden, transmitted by long distance telephone.

IMPORTANT TO ADVERTISERS.

Monday, May 30—Memorial Day—being a holiday, it will be necessary for THE MIRROR to go to press earlier than usual next week. Advertisements for the number to be published on Tuesday, May 31, and dated Saturday, June 4, cannot be received later than 10 o'clock a m. on Saturday, May 28.

AT THE THEATRES.

Academy of Music—Shenandoah.

Drama in four acts by Bronson Howard. Revived May 17.

General Haverhill	George C. Staley
Colonel Kerchival West	Edwin Holt
Captain Heartsease	Benjamin F. Horning
Lieutenant Frank Bedloe	True S. James
General Buckthorn	Harry Allen
Sergeant Barket	Charles Brandt
Colonel Robert Ellingham	Franklyn Roberts
Captain Thornton	George Wessels
Surgeon Hardwick	Neil Florence
Captain Lockwood	W. D. Stone
Lieutenant Signal Corps	Edward Powell
Corporal Dunn	Charles M. Raphun
Benson	Will E. Jordan
Lieutenant Infantry	P. W. Broom
General Sheridan	George Boyce
Countryman	D. Frank
Mrs. Haverhill	Mary Shaw
Gertrude Ellingham	Isabelle Evesson
Madeleine West	Amy Rickard
Edith Haverhill	Frances Gale
Jennie Buckthorn	Gertrude F. Quinlan
Marjory	Sadie Connolly
Jeannette	Freda Depew

Amid enthusiasm such as is seldom witnessed in a New York theatre, Bronson Howard's four-act war drama, Shenandoah, had a glorious revival at the Academy of Music last Tuesday evening. The large theatre was filled to overflowing, and the audience was nearly as martial in appearance as were the players, for scattered everywhere through the house were Grand Army and other veterans. Keenly they watched and lustily they cheered the reproduction of the battle in which perhaps many of them had participated.

The production is one that never has been surpassed on the local stage. It is an example of what a past master in the art of stage management can accomplish. For Frank Oakes Rose, who devised the scene, drilled the multitude of supernumeraries till each man worked with true military alertness, and under whose direction the entire performance passed off without a hitch, the occasion was a triumph.

The scene in the third act showing the retreat of the Union soldiers, the successful endeavor of their leader to stem the tide, and finally the arrival and victorious charge of Sheridan were pictured with the skill of a Detaille or a De Neuville.

In the last act there was a finale showing a review by President Lincoln of the victorious army returning from the war. It was managed admirably and proved very effective.

The characters in the play were cast acceptably, the players being in most instances equal to the requirements of their roles.

The honors of the performance fell to Gertrude F. Quinlan as Jennie Buckthorn, who displayed an unlimited amount of vivacity and youthful spirit, and lost none of the opportunities of the part. Miss Quinlan should be as successful in dramatic as she has been in operatic work.

Mary Shaw acted Mrs. Haverhill with admirable force and intensity. Isabelle Evesson made a womanly and sincere Gertrude. Sadie Connolly gave another of her excellent Irish characterizations, and Amy Rickard and Frances Gale had congenial roles.

Franklyn Roberts was noticeably good as Robert Ellingham, and True S. James won praise as Lieutenant Bedloe. George Wessells was a stagy and melodramatic Captain Thornton. George C. Staley made a bad impression through lack of knowledge of his lines. Edwin Holt was a manly if somewhat corpulent Kerchival West. Benjamin F. Horning satisfied in the juvenile role. Charles Brandt was successful as the Celtic sergeant, as was Harry Allen as General Buckthorn. Neil Florence drew attention through being the only Southerner in the cast who used a Southern accent. W. D. Stone, Edward Powell, Charles W. Raphun, Will S. Jordan, P. W. Broom, George Bryce, D. Frank, and Freda Depew were good in minor roles.

Between Acts III. and IV. Miss Quinlan came before the curtain and led the audience in singing "The Star Spangled Banner."

The Government should open a recruiting station at the Academy. There would be a rush of volunteers after the performance of Shenandoah.

Casino—Erminie.

Comic opera in three acts by Harry Paulton and Edward Jakobowski. Revived May 23.

Erminie	Pauline Hall
Javotte	Lulu Glaser
Cerise	Celeste Wynn
Princess de Gramponeur	Jennie Weathersby
Marie	Miriam Lawrence
Captain Delauny	Kate Uart
Cadeaux	Francis Wilson
Ravennes	Henry E. Dixey
Eugene Marcel	Clinton Elder
Chevalier de Brabazon	Edward P. Temple
Marquis de Ponvert	Arthur Cunningham
Dufois	Murry Woods
Simon	Edmund Lawrence
Viscomte de Brissac	Charles H Bowers
Sergeant	Joseph Chaille

The rippling melodies of Erminie again resounded from the Casino stage last night. Three of the members of the original cast again beamed forth upon the large audience gathered to do honor to one of the most notable revivals of comic opera that this historic home of operetta has ever known. It was the general consensus of opinion that the present cast is fully as strong as that which first gave vogue to the opera.

When the opening bars of the favorite overture were heard last night there was a burst of applause as hearty as it was sincere. Then the house settled back to listen to "The Soldiers' Chorus," "The Thieves' Duet" "The Lullaby," "The Dickey Birds' Song," and all the other old favorites. There has never been an opera like Erminie for such an abundance of catchy airs.

Francis Wilson was kept bowing for several minutes when he made his entrance as Caddy in the old traditional rags, carrying the purloined portmanteau labeled "V. de B."

When Mr. Wilson, with the aid of Mr. Dixey, endeavored to solve the mystery of those initials, the audience laughed sympathetically at the repetition of the familiar sallies. And again when Mr. Dixey, as Ravvy, exhorted Caddy to "put on a bold front," and Mr. Wilson remarked that "the only front he had was at the wash," the audience again laughed as if they had never heard Mr. Wilson utter that before.

Erminie is an opera that will never die, because its story is derived from an equally perennial work, Robert Macaire. Throughout this century French theatregoers have delighted in the adventures of the poli-hed blackguard, Macaire, and his timorous partner in crime, Jacques Strop.

Rarely do these characters get such representation as in this Casino revival. Mr. Dixey, endowed with every physical and histrionic trait for the part of Macaire, gives a performance that lifts the character to the sphere of art.

Francis Wilson's Caddy is too well known for comment. It is full of those fantastic touches that long ago established his reputation for eccentric characterization.

Pauline Hall, looking as handsome as ever, sang "When Love Is Young" in a way to make Love doubt that a dozen years had elapsed since she first made the air popular. Her lullaby in the second act again made every one sway somnolently with the chorus that surrounded her on the stage.

The vagaries of the Princess found humorous expression with Jennie Weathersby, who was early indentified with the opera. If records do not err, Miss Weathersby succeeded Mrs. B. C. Germon, who was the original in the part.

A sprightlier Javotte than Lula Glaser or a statelier Cerise than Celeste Wynn never were seen before, and never were gendarmes ruled by a finer-looking Captain Delauny than Kate Uart.

The innkeeper—oh, shades of Macaire!—was again portrayed to the very life by Murry Woods, who has played the part so often that he thinks of going over to France and opening an *Auberge des Adrets* all by himself.

This revival of Erminie hits the need of the moment. Its honest fun and ear-tickling melodies should crowd the Casino for the brief month planned for its run.

People's—A Union Soldier.

Play in five acts by David Higgins. Produced May 23.

Burr Oaks	David Higgins
Eben Hartstone	Van Kinzie
Colonel Hugh Werner	J. B. Cooper
Joseph Sprecken	Fred Summerfield
Squire Smart	
Jes Judkins	George H. Ricketts
Old Beadle	Adelbert Knott
Sergeant Jim O'Halloran	Harry Daus
Confederate Sharpshooter	Charles Alton
Paul	Little Harry
Margie	Lydia Knott
Hilda Hocum	Marie Kinzie
Sally Beadle	Helen Lee

The flood of war plays at the People's Theatre was swelled by the production last evening, its first on any stage, of David Higgins' drama, A Union Soldier. Mr. Higgins in his former play proved himself a dramatist of ability, and the present play bears out this fact.

A Union Soldier is well told and interesting. It contains situations that are strong and somewhat novel, and a story that holds the attention throughout the play.

Mr. Higgins himself played the title-role. He has a peculiar style of acting, resembling somewhat, in its *sangfroid*, William Gillette's work. His performance last evening was excellent and won well deserved applause.

Other characters were played satisfactorily by Lydia Knott, Marie Kinzie, Helen Lee, Van Kinzie, J. B. Cooper, Fred Summerfield, and George H. Ricketts.

The Cuban's Vendetta is underlined.

Wallack's—Italian Opera.

La Favorita had a crude rendering at Wallack's last Thursday evening. The work of the principals was generally commendable, but the chorus was small numerically and weak vocally, the orchestra under Signor Billetto was incompetent, and the stage setting and costuming were of the nondescript kind that excites derisive mirth.

There was a large, friendly-disposed audience present, and the singers were encouraged in their efforts to do themselves justice. Signor Agostini sang well. His voice is rich but uncultivated. Signora Fanton, the prima donna, was visibly suffering keenly from the news of the death of her child. As she was dressing for her part the news was brought to her, and her appearance was nothing short of heroism.

On Friday evening the company gave an enjoyable double bill consisting of I' Pagliacci and Cavalleria Rusticana. Francesco Collenz made his New York debut on this occasion as Canio in I' Pagliacci, and proved himself an operatic tenor of a superior order. The Vedda of Cleopatra Vicini and the Tonio of Luigi Francesconi were also of a high order of vocal and dramatic merit.

Linda Montanari and Signor Agostini in their respective roles of Santuzza and Turiddu carried off the honors in the Cavalleria Rusticana performance.

La Bohème was repeated at the Saturday and Monday night performances.

The announcements for the current week are to-night (Tuesday), Ballo In Maschera; Wednesday evening and Saturday matinee, Lucia di Lammermoor; Thursday evening, Rigoletto; Friday and Saturday evenings, Manon Lescault.

Herald Square—Diplomacy.

Victorien Sardou's great play, Diplomacy, was presented last evening at the Herald Square Theatre by the members of the Mordaunt-Block Stock company, who gave the same bill last week at the Columbus Theatre. The success won uptown was repeated at the Herald Square. The magnificent drama and the excellent work of the capable company were cordially applauded by a large, delighted audience.

Blanche Walsh gave a splendid impersonation of the tricky Countess Zicka, playing the many strong scenes with authority and distinction and carrying the lighter episodes with tact, grace and true intelligence. Edgar L. Davenport was an excellent Henri Beauclerc, displaying strength, skill and observation; Aubrey Boucicault scored successfully as the impetuous Julian; Frazer Coulter and Frank Mordaunt contributed admirable character sketches as Orloff and Stein; and Donald P. Bowles, a very promising and well-looking juvenile actor, made a capital Algie Fairfax.

Marion Abbott offered a charming study of the Marquise De Rio Zares; Lilla Vane played delightfully as Dora; Elizabeth Holloway was a winsome Lady Fairfax; and Mena Ring won marked favor as Mion. The leeser roles were excellently interpreted by Theo De Vere, William Beisman, A. Hollingsworth, and Mortimer Weldon. The play was carefully mounted, and the stage was managed skillfully.

Harlem Opera House—The Beggar Student.

At the Harlem Opera House last night Paul Steindorff and Fred C. Ross inaugurated their Summer season of comic opera with a successful production of Millocker's charming opera, The Beggar Student.

The theatre was well filled by a friendly and appreciative audience ready to applaud whenever opportunity offered. All of the company were in excellent voice, and sang and acted with spirit.

Belle Thorne made her first appearance in several years, and, as Laura, was most pleasing. Maud Hollins was charming as Bronislava. Adele Barker as the Countess Palmetica and Nettie Lyford as Lieutenant Poppenberg also did good work.

W. T. Carleton, in the title-role, was, as always, satisfactory. George C. Boniface, Jr., did good comedy work. Frederick Knights' fine baritone voice was heard to advantage as Janitsky.

The scenic effects were appropriate and the costumes effective and harmonious.

During the week Minnie Methot will alternate with Miss Thorne in the prima donna role.

As the prices of the theatre have been reduced to the popular scale for this season, it is reasonable to expect that the residents of Harlem will patronize liberally good comic opera well rendered, and that Mr. Steindorff's effort will meet with success.

Amorita will be the next production.

Broadway—The Isle of Champagne.

The comic opera The Isle of Champagne was revived last Wednesday at the Broadway Theatre, with Thomas Q. Seabrooke in his original role of King Pommery. Second, under management of David Biers. The supporting company, headed by Katherine Germaine as Priscilla, along with the costumes and the scenery, bore, in great measure, the signs of the one-night stand production. But the large audience seemed to be composed chiefly of friends of the star, and his reappearance here, after a London visit, was greeted cordially.

Mr. Seabrooke was less happy than of yore in the role of the bibulous King, but events of the day that delayed the performance nearly an hour must have dampened the ardor of the comedian. Katherine Germaine made a pleasing impression in the prima donna part, and Blanche Chapman gave a capital impersonation of the New England woman who wore a crown. Frederick Knights displayed a delightful baritone voice, a most tuneful method of singing and a splendid presence as the prince, and Lilian Burnham was a quaint little Diana.

Others in the cast were Walter Allen, John Mayou, Tot Ducrow, W. Connors, Arthur Carleton, Winifred Arthur, Aggie Vars, Beatrice Hamilton, Martha Hybelmann, Julia Coldwell, Kittie Nice, Nellie King, Kitty Gardner, Helene De Voe, Marie Minturn, and Bertha Dickens.

Fourteenth Street—Dr. Jekyll and Mr. Hyde.

Thomas E Shea gave, at the Fourteenth Street Theatre last Friday, a special performance of Dr. Jekyll and Mr. Hyde, long a part of his repertoire, but in which he had never before been seen here. There was a large audience and much applause, although the play was hardly suited to the house. Mr. Shea's performance was creditable, although it might easily have been far better. His Jekyll is a person of gloom so intense as to have excited suspicion anywhere.

His Hyde was unnecessarily boisterous, and he did not improve little opportunities. Both roles were played too fast and too heavily. Henry Testa as Doctor Lanyon gave the best impersonation of the supporting company, which included J. Irving Southard, Frank Buoman, Lawrence Grattan, William J. Carnes, Richard Hutchins, J. E. Gilbert, Mrs. Emma S. Southard, Louise Brooks, and Rose Adelle.

Mr. Shea and his company were hampered by a very crude dramatization which introduced a superfluity of incongruous low comedy and several unhappy front scenes. T. Russell Sullivan's dramatization, used by Richard Mansfield, has been condensed with excellent effect since its original production, and Mr. Shea's version might be similarly improved.

Grand—The White Squadron.

The White Squadron was produced last evening at the Grand Opera House by Edwin Barbour with a cast headed by Robert Hilliard as Victor Staunton and May Wheeler as Onesta. Mr. Hilliard and Miss Wheeler both gave effective impersonations and were frequently applauded.

The cast also included such competent and well-known performers as Pierce Kingsley, William Harcourt, Elmer Grandin, Charles Bowser, Louis Haynes, Katie Pierson, W. S. St. Clair, Logan Paul, and Annie Haynes. The stage-management, which was entrusted to Pierce Kingsley, was in telling evidence throughout the performance.

War pictures were introduced between the acts, and Minnie Emmett, in the costume of Columbia, sang a new National hymn by Albert Ellery Berg between the third and fourth acts.

The White Squadron will be presented for two weeks at the Grand Opera House, and it is not unlikely that the engagement of this attraction will be extended beyond that time.

American—Faust.

Gounod's Faust, recently presented at the American Theatre, was revived last evening at that house by special request, the splendid Castle Square Opera company repeating its successful performance of this superb work.

Yvonne de Treville was the Marguerite; Joseph F. Sheehan, Faust; William Broderick, Mephisto; William G. Stewart, Valentine; Richard Ridgely, Wagner; and Bessie Fairbairn, Martha. Eleanor Francis made a promising debut as Siebel. Grace Golden will alternate with Mlle. de Treville during the week, and Charles O. Bassett with Mr. Sheehan. The opera was handsomely staged and the large audience was enthusiastic in approval. The waning of the season has had no effect upon the enormous business of the Castle Square Opera company, and the run promises to defy the Summer weather. The Black Hussar is underlined for next week.

Star—Olivette.

The third week of the American Opera company's season at the Star Theatre began last evening with a performance of Olivette, with a well filled house in attendance.

The personnel of the company has been strengthened by the addition of Corinne, who sang the title-role with chic and vivacity, and was away above her support in ability.

James A. Sturgis acted with a fair degree of comedy spirit as Captain de Merrimac. The rest of the company, including James B. Bradley, Charles W. Renwick, Harry Dickerson, Harry B. Norman, Carrie Godfrey, Edith Murillo, and Sadie Miner, did reasonably good work.

Georgia Bryton and Elisabetta de Yaulus were again seen in specialties between the acts.

Next week a double bill, Pinafore and Trial by Jury, will be given.

Columbus—A Celebrated Case.

A Celebrated Case, with Edwin Arden as the Jean Renaud, and a cast comprising R. F. McClannin, Edward S. Abeles, John Cook, Charles Stanley, Olive Oliver, Una Abell, Annie Clarke, and Effie Germon, was successfully given at the Columbus Theatre last night. Mr. Arden played with artistic appreciation, and his portrayal of the unfortunate Renaud was convincing and dramatic. The theatre was, as usual, well filled and the audience followed the play with attentive interest. The scenic effects were adequate. Next week The Banker's Daughter.

At Other Houses.

ACADEMY OF MUSIC.—The revival of Shenandoah draws immense houses.

BROADWAY.—Thomas Q. Seabrooke entered upon his second week in The Isle of Champagne last night.

DALY'S.—The popularity of The Circus Girl knows no end. The piece has two more weeks to run.

MANHATTAN.—For the one hundred and twenty-fifth performance of 'Way Down East last night the souvenirs were gold lined bonbonnière baskets of silver, bearing the portrait of Phœbe Davies.

FIFTH AVENUE.—Mrs. Fiske will continue in Love Finds the Way and A Bit of Old Chelsea this week and next, after which, by special request, she will revive Divorçons for a few performances.

METROPOLITAN OPERA HOUSE.—The Lambs' Club public season was opened at this house last night. The entertainment consisted of minstrelsy and burlesque on the lines of the gambols of the Lambs that have been self pleasing.

METROPOLIS.—Kate Claxton is presenting The Two Orphans this week.

Other announcements: Fourteenth Street, The Man-o'-War's Man; Garrick, The Little Minister; Knickerbocker, The Bride Elect; Lyceum, The Moth and the Flame.

SAID TO THE MIRROR.

T. DANIEL FRAWLEY: "My company, which is known on the Pacific Coast and elsewhere in the West as the Frawley company, has frequently been referred to in the East as the Frawley Stock company. Its Western designation is the proper one. In the recent use of the term, 'stock company,' means cheap prices and frequent performances. The Frawley company does not play to small prices, and it gives but one matinee a week. I make this statement to avoid a confusion that might otherwise result."

J. E. TOOLE: "The announcement that J. E. Poole is to retire from the stage did not mean J. E. Toole, as some may have supposed. My time is nearly filled for next season, opening in September."

HAL REID: "I am in no way connected with the play of my writing known as Human Hearts for next season, and will not be for any succeeding season."

PERCY PLUNKETT: "I was with Manager Alston for thirty-eight weeks in Tennessee's Pardner, and never had to wait a day for my salary."

AUNT LOUISA ELDRIDGE: "It has been erroneously reported in several quarters that I had retired from the stage. I wish it expressly understood that such is not the case. Should a suitable engagement be offered me, my many friends will again have the opportunity of seeing me behind the footlights."

CUES.

Byron Douglas is negotiating for a New York production of Howard P. Taylor's new play, Sinless Sinners, next season.

Harry Jackson's Comedy company, which will open in August for a tour of New England, has acquired the rights to Infatuation and Only a Farmer's Daughter.

Charlotte Leverson is unable to walk, as the result of a cycling accident.

Mr. and Mrs. John Drew will sail for Europe on the *Germanic* to-morrow (Wednesday).

Kate Forsythe is preparing for an early return to London.

Neil Burgess contemplates a new production in London.

Charles E. Evans has returned to town after a month's vacation at Mount Clemens.

Richard F. Carroll is organizing an opera company for a six-weeks' season in Louisville, opening on June 13. Rehearsals will probably be held at the Herald Square Theatre.

Jacob Litt has signed a contract with Marie Wainright to again appear under his management next season. She will be seen in Shall We Forgive Her early in the season, and later in a new play.

Casey's Wife is the title chosen for the new farce-comedy by Robert Donnelly, which Fred Peel is to produce next season.

Clara Hunter will shortly return to this country from Europe.

After a successful season with Under the Polar Star, John J. Pierson and Mrs. Pierson (Jessie Welburne) have been specially engaged and are now playing their old parts in The White Squadron.

Paul Gilmore has closed his season with Augustus Pitou, under whose management he has been for several seasons. Mr. Gilmore will head his own company next year.

Eleanor Lane-Bell has arrived from England, where she has appeared successfully in Madame Sans-Gene. She expects to play in this country next season, but has made as yet no arrangements.

Lawrence Hanley is renewing his recollections of Broadway after a prosperous season in St. Louis, Mo., where he has been featured in the productions of the Imperial Theatre Stock company.

One of the cheap theatres in Detroit publishes in the newspaper advertisements a coupon good for a reserved seat at a matinee on payment of 10 cents.

There is on foot a well-defined plan for an association of local managers in fifteen cities, within a radius of five hundred miles from New York, whereby they will make their bookings jointly. The association is the outcome of a determination on the part of these managers to protect their own interests and rescue their business from the demoralization due to present conditions.

LAURA KEENE'S BIOGRAPHY.—"No more charming stage biography has appeared within our recollection."—*Philadelphia Ledger.*

JACOB LITT'S SUIT.

Manager Jacob Litt, through his attorneys, Burr and De Lacy, is pressing vigorously his suit against the Wabash Railroad Company, to recover $7,815, value of scenery, horses and other property appertaining to the production of In Old Kentucky, and destroyed by fire while in a baggage car of a special train on the Wabash Railroad, Jan. 1.

Mr. Litt's suit was brought in the New York Supreme Court, Queens County, as the plaintiff and defendants are non-residents, and the contract for the special train was made in the city of New York. The defendants' attorneys, Ashley, Emley and Rubino, moved to have the case transferred from Queens County to New York County, on the ground that neither of the parties resided in Queens County. This motion came up before Justice Johnson, Brooklyn, on May 14. Counselor William P. Burr appeared on behalf of Mr. Litt, and argued against the removal sought by the railroad company, and on Wednesday Judge Johnson handed down a decision denying the motion.

The suit is watched with great interest by theatrical people throughout the country. The baggage car caught fire from one of the sparks out of the smoke stack of the locomotive drawing the train. Mr. Litt holds that the loss was caused through the negligence of the railroad, but it seems the company dispute the claim.

DUSE IN PARIS.

Duse spent a few days in Paris on her way from Portugal to Italy. Jules Claretie, the administrator of the Comédie Française, was one of her first callers. Duse had promised when she played at Reichenberg's benefit that she would appear at the performance which is being organized by Sardou for the Dumas statue fund. She renewed her promise to play at this performance. The date is as yet undecided, but in all probability it will take place during Duse's Paris season, which will begin the last week of this month. She will give only ten performances in all. Among the plays that she intends to present are The Second Mrs. Tanqueray, Dumas' La Visite de Noces, La Princesse de Bagdad, and La Princesse Georges, Sardou's Odette, and Ibsen's Hedda Gabler and The Doll's House.

A NEW STOCK COMPANY.

The Grand Opera House at Indianapolis will be the home of a new stock company next season. D. H. Hunt, manager of the Pike Opera House, Cincinnati, who has enjoyed a pronounced success with the Neill Stock company at that theatre the past season, has just closed contracts with Dickson and Talbott for the stock company season at their Indianapolis theatre.

Mr. Hunt announces that the Grand will be conducted on the same lines as the Pike Opera House, presenting modern plays elaborately staged at popular prices. Only eight performances a week will be given.

Mr. Hunt is a member of the firm of Sosman and Landis, of Chicago, and it is supposed they are interested in the venture.

JAMES O'NEILL'S PLAN.

James O'Neill returned to New York last week, having closed a successful tour. He contemplates giving an elaborate metropolitan revival of Monte Cristo, if suitable time can be obtained at a Broadway theatre.

Mr. O'Neill frequently makes productions of other plays with genuine success, but there is an insatiable desire for Monte Cristo, which bids fair to continue as long as this fine actor chooses to gratify it.

Mr. and Mrs. O'Neill will go to New London, Conn., this week for the Summer.

HENRY GREENWALL IN TOWN.

Henry Greenwall arrived in the city last Saturday. When seen at the American Exchange by a MIRROR man Mr. Greenwall said that he was busy formulating his plans for next season, but that they had not yet matured sufficiently to be made public. The South, he said, was fast recovering from its recent business depression, and the prospects for a prosperous theatrical season next year were exceedingly encouraging.

COMPANIES CLOSING.

Pudd'nhead Wilson, at Saratoga Springs, on May 14.

Graham's Cake Walk company closed their regular season at Willimantic, Conn., on May 17. They will fill in the Summer season at parks and seashore resorts.

May Irwin, at Troy, N. Y., on May 21.

Roland Reed, at Toronto, on May 28.

Joseph Haworth, at Fall River, Mass., on May 14.

Eight Bells, at Newark, N. J., on May 21.

Joseph Haworth's Spring tour closed at Fall River on May 14. After the performance of Hamlet, Lester Lonergan on behalf of the company presented to the star an elaborate toilet set. Mr. Lonergan added a few remarks appropriate to the occasion, congratulating Mr. Haworth on the success of the tour and extending the company's appreciation and esteem for the kindness and good fellowship extended to them. The veteran, John Ellsler, was also presented with a gift and the compliments of the company.

Sanford Dodge, at Minneapolis, on June 3. Mr. Dodge will appear next season in a new play by a prominent dramatist.

The Tommy Shearer company closed a successful season of thirty-eight weeks, at Warren, Ohio, on May 14. Earl Burgess, who has had the management of Mr. Shearer the past season, will next season manage the Bennett and Moulton company (A). Mr. Shearer went to his home, Rochester, N. Y., for a few weeks of rest; Will H. Vedder to Cincinnati, Mr. and Mrs. Will H. Myers and Little Irene to Philadelphia, Mazziotta to the Keith circuit, Charles H. Leyburne to Reading, Pa; Isabelle Fletcher to Fort Pierre, S. D.; Mr. and Mrs. O. W. Roche to Bellefontaine, Ohio; L. E. Love to Ravenna, Ohio; Frank Phelps to Wooster, Ohio; Sim Allen to Chicago, Lena Ralston to Maquoketa, Iowa, and Earl Burgess to Marathon, N. Y.

In Old Madrid closed its season May 12 at Manhattan, Kan. Francis Jones will pass his summer at Cincinnati. Mr. and Mrs. Billy Marble went to Chicago. Mr. and Mrs. J. F. Bailey are at Muscatine, Iowa. Margaret Shaw is in Chicago. The company has had a successful season on the Coast.

Daniel Sully at Davenport, Iowa, on May 15. He will produce his new play, Uncle Bob, next season, opening about Sept. 1. Willis E. Boyer has been re-engaged as manager.

Town Topics closed a season of forty-two weeks at the Alhambra Theatre, Milwaukee, on May 22.

IN SUMMER PLACES.

Mr. and Mrs. Lew McCord (Bertha St. Clair), of A Breezy Time, are to summer at Columbia, Pa.

Sara Converse will spend the Summer with her mother at their home in New Haven, Conn.

Mr. and Mrs. Harry Lacy will be at Indian Neck during July and August.

Manager and Mrs. G. B. Bunnell, of the Hyperion Theatre, New Haven, Conn., will remove shortly to their Southport, L. I., home for the Summer.

Bertha Waltzinger will summer, as is her custom, at Villa Bristol, Martha's Vineyard, Mass. Several other well-known singers, including Tom Karl, also will be at the house.

Edward N. Hoyt, who has been playing leading heavy roles with Robert Downing this season, has just returned to his home at Ironsides, Md. Mrs. Hoyt (Fannie Hoyt) has been playing Parthenia, Desdemona, Neodamia, and Calanthe in the same company for the latter half of the season.

Lyda Dexter is summering at Portsmouth, Ohio.

Margaret Fuller will rest at her cottage on the shores of Lake Cayuga, N. Y., during the Summer. She is at present at Ithaca.

Alma Earle will spend the Summer with her husband, Willis E. Boyer, on the Sully farm, in the Catskill Mountains.

Albert Bruning and his wife (Lulu Klein) have gone into camp on the borders of a picturesque lake about one hundred miles north of Montreal, where the fishing is fine and the surroundings are beautiful. Mr. Bruning will remain there until August.

A. J. Spencer, general representative in this city of Jacob Litt's interests, is at his country home, Baldwin's, L. I., for the Summer.

Theodore Hamilton has gone to his home in Chicago, where he will spend the Summer.

Wadsworth Harris will spend his vacation at his Summer home in St. Croix Valley, Washington County, Maine.

May Vokes will be at Larchmont during the Summer.

Jane Marlin, the correspondent of THE MIRROR at New Haven, is at her Summer home, Morris Cove, Conn.

Margaret Mayo, late of Secret Service, will spend the greater part of the Summer at the Thousand Islands.

Managers engaging people for next season always read THE MIRROR "ads."

Lizzie McCall, after a fortnight in the company of her old manager, John Meech, will spend the Summer at Buffalo.

Managers Fred C. Berger, of Sol Smith Russell's company, and Charles B. Hanford, of Thomas W. Keene's company, will both spend their vacation in Washington.

Maurice Hedge closed a thirty-six weeks' engagement with The World Against Her on May 7, and has gone South for the Summer.

Lucie Rogers, after a very successful season with The Gay Matinee Girl, is at her home in Washington, D. C., where she will rest for the Summer.

Henry Pemberton closed an engagement of thirty-six weeks as leading heavy with Agnes Wallace-Villa in The World Against Her, in Washington, D. C., May 7. He will spend the Summer at Lookout Mountain, Tenn.

George Ober will spend the Summer at his country home at Hastings-on-Hudson.

Manager A. W. Cross will spend the Summer in St. Louis.

Harry Corson Clarke, after a vacation at San Mateo, San Jose, and Monterey, Cal., will return late in May to San Francisco to prepare for his next season in What Happened to Jones.

After his season of thirty-eight weeks with Fitz and Webster's A Breezy Time, Frank I. Frayne will spend the Summer at his home in Bayonne, N. J.

Edwin Clifford, business-manager for 'Little Trixie, has returned to his home in Oshkosh, Wis., for the Summer.

J. W. Fox and family are spending the Summer at their home, "The Den," Benton Harbor, Mich. R. Lee Harris, of San Francisco, and Mrs. Harris (née FOX) are visiting them.

Do not lose time about securing an engagement for next season. A professional card in THE MIRROR will secure it.

Eleanor Forrester, this season with Stuart Robson, will sail for Europe this week, to return in August.

Jessica Duncan's Summer will be spent at her home, Burlington, Iowa.

Louise Lear will be at her home in Providence for the Summer.

Sanford Dodge and his manager, E. J. Carpenter, will spend their vacations at Lake Minnetonka, Minn.

W. E. Horton writes from Mount Clemens, Mich.:

The theatrical arrivals during the week have been Otis Shattuc, Will Harder, Joseph Pendleton, Charlotte Winnett, and Louis N. Frey.

Happy Ward, Lucy Daly, and John Page left for Boston May 11. They will stop over in New York for a few days.

John W. Vogel's Darkest America played here last Wednesday evening. They gave a fine entertainment to a large and well pleased audience.

Mount Clemens is to have a new Summer theatre, which will open about June 1 with a vaudeville entertainment. It will have a seating capacity of five hundred.

Arrivals during the past week: Frank Campan, Samuel Lee, Frank Herbert, Joe Oppenheimer, De Witt Cooke, James B. Delcher.

De Witt Cooke has signed with Gorton's Minstrels for next season, making his eighth consecutive season with that company.

Mrs. Fredrica Dowling, mother of J. J. Dowling and a retired actress of the old school, is at the springs visiting friends.

Mat Wixoni's Dog and Pony Circus played here 16, 17; fair show and good attendance.

Manager Costello, of Whitney's Opera House, Detroit, was a visitor May 13.

A HEROIC ARTISTE.

Signora Fantoni, while singing at Wallack's last Thursday in La Favorita, received a cablegram announcing the death in Italy of her six-year-old daughter, Marie. The singer fell to the floor in a faint. A physician was summoned, but the Signora recovered quickly. As she had no understudy, the heroic woman was obliged to go on with her part.

REFLECTIONS.

Jacob Litt telegraphed THE MIRROR on Sunday night, from Chicago, as follows: "The gross receipts of Shenandoah at McVicker's Theatre last week were $11,100. To-night's receipts are $1,350. The advance sale for the next two weeks is immense."

The Garden, Bijou and Empire theatres closed their season on Saturday.

Engagements for next season are being made. MIRROR advertisements tell managers where people are.

The Joshua Simpkins company is said to be quarantined at Geneva, N. Y., because of reported exposure to small pox.

Herbert Dillea is composing the music for H. Grattan Donnelly's new comedy, Jess of Marblehead.

If an actor seeking an engagement were to cover all the walls in a thousand towns with "paper" advertising his want, the result would not be half as satisfactory as a simple card in THE MIRROR, which goes everywhere and is read by everybody in the profession.

Henry Byatt, the London dramatist, has just completed a play called The Diamond Cutter, the English rights of which have been sold. Mr. Byatt is under contract to finish before Aug. 1 the libretto of a comic opera he is writing in conjunction with Lawrence Kellie, the composer.

Jules Jordan closed his second season with A Stranger in New York in Chicago on May 5, and joined Hoyt's A Day and A Night for this and next season.

Jules Murray, who has taken the management of Lewis Morrison, returned to Chicago last week after several days spent in this city in connection with next season's arrangements.

The rates for professional cards in THE MIRROR are ridiculously low when results of advertising in this paper are considered.

Announcement was made a few weeks ago that George H. Broadhurst's new farce, Why Smith Left Home, would go out in August, and ever since then there has been an almost continuous line of actors calling at Broadhurst Brothers' office, each confident that he could play Smith, although the nature of the role is still a secret.

Earl Burgess, manager of the Bennett-Moulton company (A), is in town. He has taken up his headquarters with Monte Thompson at T. H. Winett's Exchange.

Alf C. Wheelan will go to Haltnorth's Garden Theatre, Cleveland, Ohio, this Summer.

Unlike most newspapers, THE MIRROR is religiously read from its title-page to its last line. Every advertisement is scanned by the profession, and the professional cards, particularly, are read carefully by managers in want of actors.

Charlotte Deane, who played the part of Ah Yoi in The Cat and the Cherub with the Anna Held company, arrived in town last week, the company having closed its season in Toronto recently.

The Summer stock company for Elitch's Garden Theatre, Denver, Col., left for that city on Thursday, May 19, under the guidance of George R. Edeson, who will be the dramatic director. The season opens May 28.

Harry M. Blake sailed last Saturday for Glasgow. He will remain abroad two months, returning in time for the rehearsals of Lewis Morrison's company. He will play Valentine in Faust.

John Drewsen has leased the Pawtucket, R. I., Opera House and Rich's Theatre, Fall River, Mass. The Fall River house will be renovated and redecorated, and will be known hereafter as the Lyceum Theatre. Mr. Drewsen proposes to book only first-class popular price attractions in these houses, playing three nights and three matinees in each city. F. M. Buckley is booking these theatres.

A new theatre was opened at Greenfield, Ind., on May 16, A Trip to Chinatown being the attraction. On the drop-curtain of the new house is a painting of "The Old Swimmin' Hole," made famous by James Whitcomb Riley, who was born at Greenfield. James McDuff writes that most of the members of the company visited the locality of the poem.

Alice Campbell, late of The Bride Elect, whose mother died a week ago, has decided to cancel her Summer engagement and to remain at her home in Worcester, Mass., until Autumn. Miss Campbell's place in The Bride Elect has been filled successfully by Lola Allen.

Georgia Bryton made a strong success in her specialty at the Star Theatre and has been re-engaged. Miss Bryton is featuring Jess Dandy's two new songs, "In the Crowds You Meet on Broadway" and "Long Live America."

It is said that Lawrence Hanley will open a school for dramatic instruction in St. Louis.

William Blaisdell has been engaged as comedian and stage-manager with the Memphis Summer Stock Opera company.

The Jilt, elaborately produced, is a contemplated revival of the Mordaunt-Block Stock company.

If you want to secure an engagement without loss of time, your name in the advertising columns of THE MIRROR will reach the eye of every manager in the country.

The H. C. Miner Lithograph Company has issued a fine photograph of William Ritschel's painting of the *Maine*. The original is on exhibition in the foyer of the Fifth Avenue Theatre.

In the Superior Court of Massachusetts last week a decree of nullity of marriage was granted to Ella Fontainbleau from Edgar Du Flon.

LETTERS TO THE EDITOR.

OLD TRICKS NOT THE CAUSE.

OLYMPIA THEATRE, NEW YORK, May 11, 1898.

To the Editor of The Dramatic Mirror:

SIR.—I have noticed the statement in THE MIRROR made by E. L. Bloom, also the answer by H. J. Burlingame, relative to magic. In my opinion, magic is not dead, and never will be. Regarding Dixey's failure, it was not because he gave a poor show, but the public could not be made to believe that a magician could be made in twenty-four hours, and Dixey had never been identified with magic. It is true that Herrmann did the same old tricks year after year. Why? Because he knew by experience that the public preferred them to the new. Kellar is also doing the same tricks he did twenty-five years ago. One of his latest illusions is nearly one hundred years old.

The fact that smaller magicians were doing the same tricks in museums did not have a tendency to ruin business; but, on the contrary, "boosted" it. Herrmann was in the field a long time, and the people were educated to believe that he was "the great" magician. The fact that there are books published nearly every day on magic cuts no figure with the business. When Dixey started out to do magic he was "up against a hard game," so to speak. Everything was against him. I had the pleasure of witnessing Mr. Dixey's last performance at the Metropolis, this city, and his entertainment gave great satisfaction, but there was a scarcity of people in the house. I think if Dixey could have stayed out four or five seasons he would eventually have made a reputation as a magician.

Leon Herrmann is carrying out his uncle's programme, almost word for word, trick for trick, under the personal instruction of Madame Herrmann, and he could go into vaudeville to-morrow and get $1,000 per week. There are others, perhaps as clever, who could not get 30 cents.

The statement that Bancroft was a mere amateur is incorrect.

Mr. Bloom was about right regarding new inventions. There has been really very little new in magic since Robert Houdin's time.

Yours respectfully,
T. NELSON DOWNS,
"King of Koins."

A TRIBUTE TO CHARLOTTE THOMPSON.

NEW YORK, May 19, 1898.

To the Editor of The Dramatic Mirror:

SIR.—In Charlotte Thompson all the charms and graces of womanhood were combined with true genius, and the result was a being to charm by her voice, fascinate by her smile, delight by her grace, purify by her kindness, and to shed a virtuous lustre on society by her talents—a woman whose life was one of greatness and goodness, whose influence was immortal.

Miss Thompson's beauty, her pleasing manners, graceful movements and bewitching smile the most churlish would not have had the courage to call in question. She was the daughter of one of the best actors that ever graced the American stage, and she inherited a large share of his ability as well as his popularity.

When Mrs. John Drew commenced her season of 1860-61 at the Arch Street Theatre, Philadelphia, she secured the services of Miss Thompson as leading woman, and she made her debut as Lady Alice in Old Heads and Young Hearts. As I resided in Philadelphia at that time and was a frequenter of the "Old Arch," I saw her in many characters, and she appeared with very great success. She was constantly before the public, playing nightly in one and on several occasions in two plays on the same night. Owing to some disagreement she withdrew from this theatre just before Christmas, after four months, leaving pleasant memories for the admirers of the drama and appreciators of genuine talent. Among her principal characters were Julia in The Hunchback, Lady Teazle, Lady Gay Spanker, Sophia in Road to Ruin, Cicely Homespun, and others.

Apart from her estimable personal character and acknowledged womanly influence, her invariable accuracy and faithfulness to the text of her lines, the perfect taste in costume, the finished, truthful naturalness of her delineations entitled her to the first rank in her profession. There was, in many of her expressions, such touching softness in her tones, that, as Dryden says:

Like flakes of feather'd snow
They melted as they fell.

COL. T. ALLSTON BROWN.

MATTERS OF FACT.

Harry Clifford, of Clifford's Gaiety Theatre, Chicago, will have but one attraction on the road next season. He will present the operatic burlesque Little Miss Chicago exactly as done for a ten weeks' run at his Chicago Theatre. Treason will open about Sept. 1, and he is now filling a few vacancies in the company. His other well-known burlesques, which have had successful productions, can be had on royalty or bought outright. Mr. Clifford has a New York representative, F. A. Davis, at 114 West Thirty-fourth Street.

The management as well as the name of East St. Louis' (Ill.) Theatre has been changed. The house will hereafter be known as the East St. Louis Opera House, and William Knuppel, a popular band master of that town, will be the manager. The house will open under the new régime about Aug. 20.

Mary Davenport is noted for her portrayal of grand dames and characters. She is an adept at the art of making up. Miss Davenport has just completed a very successful engagement with the National Theatre Stock at Philadelphia.

Victory Bateman has been offered leading roles with the Herald Square Stock, but has not signed, preferring to wait for parts more to her liking.

A manager with a suitable vehicle can secure an actor with ample capital in Paul Gilmore, who has an office at 1368 Broadway.

Roberts and Ince make an announcement in another column which will interest professionals intending to enter the vaudeville ranks.

The Goldsmith Trunk is supplied with two patents original with this trunk. One consists of the clamp and binding being in one piece, which adds strength. The Goldsmith Trunk continues in popularity.

Manager Clarence Fleming has in his possession eight of the most successful plays of the late Rosina Vokes' repertoire, viz.: My Milliner's Bill, That Lawyer's Fee, A Bunch of Violets, Crocodile Tears, A Pantomime Rehearsal, The Tinted Venus, Maid Marian, and Fun in a Fog. All of the plays are suitable to stock companies or to vaudeville artists. They are fully protected by the copyright laws in the United States and Canada.

Nellie Maskell has been winning praise from the press for her performance as Madame Frochard in Kate Claxton's Two Orphans company.

Jacques Martin, who has been a member of the Frohman companies for the past seven seasons, will make a change, having signed with Manager Berger for Sol Smith Russell. Mr. Martin will originate an important character part in Mr. Russell's new play by Martha Morton, and will stage-manage the production.

Sam Fisher, agent of Byrne Brothers' 8 Bells the past two seasons, has been re-engaged for 1898-99, and will be ahead of their big production, Going to the Races.

Howard Wall and Samuel Speck have just completed a new song, "The Song Was a Dear Old Ballad," which will be published by F. A. Mills and Company.

E. D. Shaw, Booking Agt., 1358 B'way, Room 7.

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THE VAUDEVILLE STAGE

THEATRES AND MUSIC HALLS.

Pleasure Palace.

Elita Proctor Otis makes her vaudeville debut, assisted by Theodore Babcock, in My Milliner's Bill, which was a favorite comedietta in the repertoire of the late Rosina Vokes. Mary Norman, the society caricaturist, is also at the top of the bill. The others are the Nawns in A Touch of Nature; Leo Dervalto, rolling globe artist; J. J. Dowling and Myra Davis Dowling in A Pillar of Salt; Stuart, the male Patti; the Vilona Sisters, musicians; Lawson and Ward, bicyclists; Florence Moore, vocalist; Gilmour and Magee, comedians; Walz and Ardelle, comedy duo, and William Rowe, dancer. Edison's war-graph is retained.

Proctor's.

Alice Atherton introduces her latest novelty, "The Singing Watermelon," assisted by a chorus of coons. Mr. and Mrs. R. J. Dustan present the comedietta, When A Man's Married. The others are Al. H. Wilson, German comedian; Iler, Burke and McDonald, acrobatic comedians; Hines and Remington in their new sketch, The Road Queen; Kimball and Donovan, banjoists; Fields and Woolley, German comedians; Maziotta, musical artist; the Mariana, equilibrists; Trovollo, ventriloquist; the Seven Reed Birds in their comedy sketch, and J. W. Hampton's dogs. Edison's war-graph is continued.

Tony Pastor's.

Lew Dockstader heads the bill, which includes Billy B. Van and Vevie Nobriga and their pickaninnies; Pollie Holmes, the Irish Duchess; Gracey and Burnette, comedy duo; Swan and Bambard, acrobatic comedians; McBride and Goodrich, dancers; Whallen and Devera, singers and dancers; the Meeker-Mack Comedy Trio, acrobats; Joseph P. Carey, illustrated songs; John H. Shepley, musical artist; Marion and Pearl, musical comedians; Flossie Hughes, comedienne; Merkle and Algere, comedians; David Hilton, bicyclist, and Tony Pastor.

Harlem Music Hall.

Programmed are Dean Edsall and C. F. Gotthold in The Two Rubies; Clivette, magician; the Willett and Thorne Comedy company in An Uptown Flat; Carrie Scott, the Bowery Girl; Smith and Cook, tramp comedians; the Rossi Brothers; John and Nellie Healey, and others.

Koster and Bial's.

La Rêva, or The Dream, a new operetta, the libretto of which is by Joseph Herbert and the music by Max Gabriel, the leader of the orchestra at Koster and Bial's, is the principal feature of the programme. Adele Ritchie appears in the principal character, supported by a special company. The story of the opera is founded on Pygmalion and Galatea, but the theme is said to have been treated in a novel and original way. New scenery has been provided for the occasion. The vaudeville features are the Rogers Brothers, Dutch comedians; May Belfort, a comedienne from Europe, who makes her New York debut; Josie De Witt, violiniste; Ouda, the aerial marvel; the Pantzer Brothers, head-balancers; Bud Snyder, trick bicyclist; Hector and Lauraine, grotesques, and Servais LeRoy, illusionist.

Central Opera House.

Maude Raymond's success has warranted a re-engagement, and she remains the topliner. Other features are: Gardner and Gilmore, Mulvey and Inman, Dean and Jose, M. S. Whallen, Patterson Brothers, and the vitagraph.

Olympia.

War Bubbles, the extravaganza by Oscar Hammerstein, continues its run. Marguerite Sylva has replaced Arline Crater in the principal part. The olio includes Lafayette, the marvel, who makes his New York debut; Yorke and Adams, Hebrew comedians; T. Nelson Downs, coin manipulator; Johnson and Dean, colored comedy duo; Provo, juggler, and Adelman and Lowe, xylophone experts.

Keith's Union Square.

Rose Coghlan makes her New York debut as a vaudeville star, presenting Washington's surrender, by W. De Wagstaffe. Joseph Hart and Carrie De Mar are seen in a new sketch called Dr. Chauncey's Visit. George W. Day, the comedian, is next in line, making his first appearance since his Western tour. The others are the Three Seymours, acrobats; Gilbert and Goldie, comedy duo; Johnson, Davenport and Lorella, comedy acrobats; Ray L. Royce, character impersonator; Morrissey and Rich, comedians; Derenda and Breen, club jugglers; Snyder and Buckley, musical comedians; Tom Hefron, one-legged dancer; Oscar Hall, tramp comedian, and the Timely Topics, stereopticon views. The biograph is retained.

Weber and Fields' Music Hall.

The end of the season is close at hand, as the last performance will be given on June 1. Pousse Cafe and the Con-Curers are still the main features. The olio is made up of Tommy O'Brien, comedy acrobat; the Le Moyne Brothers, comic bar performers, and Allen Wightman, clay modeler.

THE BURLESQUE HOUSES.

SAM T. JACK'S.—A new burlesque, The Leading Lady, is presented in two acts and five scenes, introducing specialties by Jennie Yeamans, Karina, James Richmond Glenroy, Kitty Palmer, Florence Wragland, Mlle. Valerie, the Brothers Fonti Boni, and others, along with the living pictures.

MINER'S BOWERY.—J. V. O'Brien's International Vaudeville company presents Harper and Harper, Nellie Franklyn, Joe Hardman, O'Brien and Buckley, Susie Mace, Lawrence Crane, St. John and Lytton, the Donovans, and an afterpiece introducing Peter Maher and Little Egypt. The Monte Carlo Girls follow.

THE LONDON.—John L. Sullivan's company, including besides the ex-champion pugilist, Ed B. and Rolla White, Emma Carus, the Brownings, the Petching Brothers, Darmody, Detty and Murray, Begley and Lee, and the Golden Trio, bring to an end the season at this house. Next Monday evening Treasurer Edwin A. Bull's annual benefit will offer a big bill.

MINER'S EIGHTH AVENUE.—The Broadway Girls have moved to the West Side with Ed Chrissie, the Darling Sisters, the Carlons, Herbert Ashley, Brooks and Brooks, Marie Richmond, Englehart and Rose, and Williams and Hood.

THE OLYMPIC.—Flynn's London Gaiety Girls provide the bill for the week in Harlem.

LAST WEEK'S BILLS.

PLEASURE PALACE.—Alice Atherton was starred in the largest kind of type in the programmes, and made a determined effort to show that she deserved the distinction. She appeared first in her black dress, and sang her famous laughing song, which, of course, made a big hit. A back drop was displayed while she was changing her costume, showing an immense watermelon, the seeds of which had pickaninnies' faces painted on them. Eight coons came in, one by one, and went behind the scene. Then Miss Atherton appeared, resplendent in a "watermelon" costume, which made her look at least ten years younger than she does in the black dress. She sang "The Singing Watermelon," a new song written for the occasion by Edward E. Rice, and when she came to the chorus the eight darkies thrust their heads through spaces in the centre of the melon and joined in. Miss Atherton was decidedly sprightly, and displayed more animation than she has shown since her arrival several months ago. The song has a pleasing swing, and with its odd setting made a decided hit. Miss Atherton responded to a hearty encore by singing "My Ann Eliza," by Malcolm Williams, which was also very well received. Hughey Dougherty, whose name was in large type, held the attention of the audience for almost half an hour with a carefully prepared extemporaneous talk on the war question and a few other things. Hines and Remington produced their new sketch, The Road Queen, for the first time in New York. It is far ahead of their old one, and is full of bright lines and new slang. It was written by Miss Remington, and she has dealt out the majority of the fat lines to herself. She appeared first in the guise of a female tramp in a funny get-up with bloomers, and told all about herself. Then Mr. Hines came on made up as a swell Irishman, and he and the lady tramp had a lot of talk, at the end of which the trampess went off to change her clothes, while he remained and sang a song. She next appeared as a horsey girl on her way to the horse show, and he came on in his old character of the half-tough youth. Miss Remington introduced her imitation of James Russell in this part of the sketch with great success, and also recited a poem in the "Rube" dialect, which made a hit. Taken as a whole, the sketch is bright and pleasing and reflects credit on the author-actress and her partner. A drop representing the exterior of Madison Square Garden made an effective background for the act. Canfield and Carleton were as successful as ever in their funny singing and joking sketch. Zazelle and Vernon were excellent in their horizontal bar foolery, and finished with a smart boxing act. Swift and Chase played on guitars shaped like a boot and a bootjack, and indulged in their accustomed exchange of repartee. Conroy and McDonald won any number of laughs in their comedy act. Conroy won the laughs, and McDonald won applause for his very neat dancing. The Morellos did some good acrobatic tricks, and their bagpunching and somersaulting dogs were warmly applauded. Others on the bill were Madge Fox, who worked hard to please; John R. Harty, the juggling waiter; Iler, Burke and McDonald, and Fields and Woolley. Edison's war-graph was continued. Business was excellent throughout the week. Williams and Walker, who were expected to appear, did not arrive from the West in time to fill their engagement.

KEITH'S UNION SQUARE.—Joseph Hart and Carrie De Mar played a return engagement in The Quiet Mr. Gay, and repeated their success. Miss De Mar looked very pretty in a becoming dress and sang her coon song to the accompaniment of generous applause. Mr. Hart's medley of popular airs and his Hebrew song brought down the house, as usual. Hilda Thomas and Frank Barry produced their new sketch, Miss Ambition, written for them by Charles Horwitz. It is a great improvement on the old sketch and gives Miss Thomas more opportunity to show her versatility. She appears first as a German servant girl, in which character she makes some quaint remarks to Mr. Barry, who impersonates a bellboy. They both change to "swell" make-ups, and Mr. Barry plays a professor of vocal music while Miss Thomas is seen as a would-be actress. He accompanies her on the piano while she sings a song in which she does the impersonations which have made her popular. She made a quick change in full view of the audience from a society girl to a soubrette of the London music hall type, and scored hits with all of her songs. Mr. Barry had more to do than usual, and acquitted himself very well. Georgia Gardner and Edgar Atchison Ely were seen in a new sketch called A Cure for Jealousy, which is one of the best they have so far presented. It contains plenty of comedy and made a big hit. Miss Gardner looked very nice in male attire. James Thornton, the magnetic and brainy comedian, has taken a fresh hold on public favor, and his sallies were never more appreciated than they were last week. He sang two new songs, one to the air of "Tommy Atkins," and bearing on the war, being particularly good. Sidney Grant and Miss Norton were welcomed as favorites. Mr. Grant's songs and imitations went as well as ever, and Miss Norton's monologue made an immense hit. She has a confidential manner, and can make both the men and women laugh with equal heartiness. Rudinoff, the French entertainer, continued his successful engagement. Cook and Sonora were amusing in their acrobatic and singing sketch. Daly and Devere, who did not have a very good place on the bill, were excellent. It is very hard to make a lunch or supper show audience laugh, but this clever team managed to do it. Adele Purvis Onri did her neat juggling and equilibristic act. Foy and Clark and their goldfish were as funny as ever. Mat Farnam, Maziotta, and Kline and Clifton were also in the bill. The biograph had some new views, and the Timely Topics pictures were kept up to date.

SAM T. JACK'S.—The burlesque The Parisian Nights ended its successful run, and the first part and living pictures plessed good houses. In the olio, Karina sang her unconventional ballads; the Brothers Fonti Boni did their singing and capital bell imitations; Frank E. McNish and John J. Cain went well in their merry act; the French Quadrille Dancers continued to astonish; Rassley and Rostelle offered their sketch; Alva Lenoria sang descriptive compositions, and Nellie Seymour did impersonations.

CENTRAL OPERA HOUSE.—Manager Leopold Fuenkenstein has reopened for the Summer the pretty Music Hall in this building, and the excellent bills he is offering, and the subsequent concert on the Roof-Garden, made the resort a popular one with Eastsiders. Maude Raymond was the feature of the bill last week, and owned the house at every appearance. Most of the audience being Germans, none of Miss Raymond's remarks in that language failed of effect. She sang three of her old songs and finished with "The Patriotic Coon." Campbell and Beard, musical comedians, mingled mirth and melody successfully. The Pantzer Trio were seen in their excellent acrobatic act, which is second to none of its class. Tempest and Langdon pleased in a comedy sketch. Lee Ingham proved himself a good equilibrist. The Mitchell Sisters did a good sister act. Madden and Curran gave a dreary batch of sidewalk conversation. The vitagraph, with a varied assortment of views, closed the bill.

KOSTER AND BIAL'S.—The Rogers Brothers were warmly welcomed on their return last week and repeated their success. All of their songs, jokes, and gags were received with howls of approval. Clara Thropp's songs continued to please. Excellent acrobatic acts were presented by Hector and Lauraine, the Pantzer Brothers, the Brothers Damm, and Ouda. The Four Emperors of music made plenty of noise, and won applause. Josie De Witt, the pretty violinist; Burke and Andrus and their trained mule, and the La Velles, knick-knack dancers, were also in the bill. Max Gabriel's orchestra was heard in several selections.

PROCTOR'S.—Milton and Dollie Nobles were seen once more in their bright comedietta, Why Walker Reformed, written by Mr. Nobles. They played it with their usual care, and of course it made a pronounced hit. The Nawns presented A Touch of Nature, which is one of the most artistic sketches in vaudeville. Their efforts met with warm approval. Another good team are Cushman and Holcombe, who sang as well as ever and introduced several appropriate war jokes. The Rossi Brothers won plenty of laughs with their eccentric acrobatic act. They worked hard in spite of the hot weather, which was particularly severe on the stout member of the trio. The Anglo-American Quartette sang some patriotic selections very well. Adelman and Lowe were applauded for their excellent xylophone playing. Crane, the Irish magician, had the real brogue, and did some very neat tricks. Dixon, Bowers and Dixon's comedy acrobatic act made a hit. Other good acts were done by Mlle. Flora, wire walker; Florence Moore, soprano, and Carr and Jordan, travesty team. Edison's war-graph was continued. Fred Watson, the pianist, played a very pleasing transcription of "Nellie Gray" in his usual finished style.

HARLEM MUSIC HALL.—J. K. Emmet and pretty Anna Mortland gave The Lively Nerve Nourisher for the first time at this house, and were well received. Margaret Webb sang several selections in a soprano voice of rare sweetness. The superior quality of her work was recognized immediately, and she met with deserved success. McBride and Goodrich caused twenty-seven minutes of hearty laughter. They are hard workers and make lots of fun. Irma Orbasany put her trained cockatoos through their paces skillfully. John A. West showed himself both a good musician and a good comedian. Fannie Bloodgood made her first appearance in this part of the country in some time, and made a hit with her songs. Al. Wilson, who has also been West this season, gave his old monologue, which is suffering for an injection of new stuff. The Rio Brothers performed difficult acrobatic feats, and the Bernards pleased in a comedy sketch.

TONY PASTOR'S.—George C. Boniface and Nonna Ferner presented for the first time on any stage a new comedietta called A Game of Lobby, written for them by W. L. Lockwood. The characters introduced are a widow who is interested in having a bill passed, a Senator from Kentucky and a page boy. The widow tries to cajole the old Senator into voting for the measure, which he knows to be a fraudlent claim. His sense of honor is sorely strained on account of his admiration for the widow, but he finally resolves to put sentiment aside and vote against the bill. She decides to circumvent him, so she bribes the page boy to go into a closet and remove his clothes, which he hands out to her and which she puts on behind a screen. She manages in this way to reach the ear of another Senator, whose vote she is anxious to secure, and at the same time keeps an important letter which the old Senator wished to have delivered to the other one. In spite of all her work, however, the bill is defeated, but the elderly Senator makes amends by proposing to her and the comedy has a happy ending. The piece is very well written, but needs a little more comedy. Mr. Boniface looked the part of the old Senator to the life and played it in dignified fashion. Miss Ferner's fine figure was shown to advantage in the page boy's suit, but she ought to play the role of the widow in much more gingery fashion. George Evans was suffering from a cold, and his work was not as effective as usual. He managed to do pretty well in spite of it, though. He introduced a new song called "A Yaller Gal By My Side," which is nearly as good as some of his other compositions. Genaro and Bailey made the hit of the bill with their dancing and cake-walking, which is tip top. George Austin and his clever "supe" made the audiences laugh immoderately with their odd antics. Carrie Scott made a hit with her free-and-easy manner while impersonating the tough girl. The Melrose Brothers did a very neat acrobatic turn, introducing many original and difficult tricks. Murphy and Mack were fairly amusing in their sketch, Skeezicks on the Fence. The Carlisle Sisters did not seem to take much interest in their work. They introduced George M. Cohan's new song, "The Patriotic Coon," which was well received. Lewis and Elliott imitated the dancing of the people of Murray Hill and the Bowery and won approval. Others on the bill were Arthur Delaney, Carr and McLeod, Abt and Mack, Bessie Searle, and Val Vino. Tony Pastor scored his usual hit with his patriotic and topical songs.

OLYMPIA.—The production of War Bubbles is reviewed in another column. It was preceded by a vaudeville bill, which included Adgie, who hypnotized her lions while she removed her clothing and then made them go through some lively tricks. Marguerite Sylva charmed every one by her pretty face and figure and sweet singing. She made a hit last week with "Jolly Josie," a new march song. T. Nelson Downs kept the audience guessing for twenty minutes with his coin tricks. Provo, the juggler, did some remarkable tricks and worked with astonishing quickness. Edith Craske danced very prettily, and Johnson and Dean showed the latest wrinkles in colored comedy work.

WEBER AND FIELDS' BROADWAY MUSIC HALL.—The members of the stock company here are so versatile that they never tire of adding new lines and gags, and sometimes they are so funny that they have to laugh at them themselves. Mabel Fenton's illness continued last week, and Helen Dunbar filled her place in a very satisfactory manner. The chorus girls are as full of vim as they were at the beginning of the season. The star of the chorus is little Bonnie Maginn, who is as pretty and dainty as the flowers that bloom in the Spring. The patriotism of the audience is worked up every evening by the playing of "The Star Spangled Banner" by three trumpeters in uniform. The olio included Tommy O'Brien, who appeared alone, on account of the illness of his wife. He opened

BARNUM AND BAILEY PARADE.

Portland Street, Manchester, England, April 9, 1898.

with a pretty little waltz song called "Nonie," which he sang very well. He then introduced the "stunts," which have made him popular, and won several recalls with his jag finish. Valmore, the instrumental man, gave some imitations which were very well done, and the Le Moyne Brothers were very funny in a horizontal bar act.

WAR BUBBLES PRODUCED.

Oscar Hammerstein came to the front again with a rush last week and proved that he is by no means a back number by producing a new extravaganza called War Bubbles, the words and music of which were written by himself.

It was a great success, and the friends of the energetic manager crowded around him when it was over and congratulated him on having made a hit which will probably enable him to extract himself from the network of trouble which has surrounded him for some time past.

The extravaganza is a sort of hodge-podge of everything that is bright and merry, and when it gets into smooth running order it will be even better than it is now. The hit of the piece was made by a device which no one but the ingenious builder-manager-musician-author-producer could have thought out. A proscenium arch representing that of the Metropolitan Opera House was lowered. It was divided in the middle by a post. The boxes on one side were filled with sports and flashy "ladies," and those on the other side contained representatives of the swellest society. The stage-manager announced that the great simultaneous performance would take place, and two men made up as Yousouf and Roeber came on and wrestled on the "tough" side, while Arline Crater sang the "Miserere" from Il Trovatore on the other. Half of the orchestra played Miss Crater's accompaniment, while the other half played "The Bowery" as incidental music for the wrestlers. Another double act was given by a violinist made up as Ysaye, and two very well-trained bag-punching dogs. The novelty of the idea caught the fancy of the audience and the applause was given unsparingly. The next best thing was the finale, in which Frances Lee, as Americana, sang a new arrangement of "The Star Spangled Banner," while a beautiful and striking representation of the well-known picture, "The Spirit of '76," was shown with living models at the rear of the stage. A storm of applause swept over the house as the curtain fell and Mr. Hammerstein was reluctantly compelled to come out and bow his thanks. The fun of the piece was furnished by the antics of Gus Yorke and Nick Adams as Levy and Cohen, and an awkward squad of Baxter Street clothing merchants, who went through a very funny drill. Oscar Figman and Chris Bruno also helped on the fun. A song and dance by Bruno and four men made up as natives of the Philippines was encored. Cheridah Simpson sang a couple of solos very well, and made a pretty figure in her pale blue tights. Arline Crater was suffering from a cold, but managed to acquit herself very creditably. A young girl named Lucy Nelson appeared as Cubana, and introduced an odd bird-warbling specialty which made a hit. The "Dewey March," by Oscar Hammerstein, which was played as an overture to the burlesque, is a lively composition. War Bubbles will probably enjoy a long and prosperous run.

THE SEASON AT BERGEN BEACH.

Manager T. W. Dinkins has secured his entire cast for the production of The Cash Girl at Bergen Beach, and they are now rehearsing. The season will open on May 28. The following people have been engaged: Edna Aug, Vinie Henshaw, Phyllis Ruffell, Helen Judson, Anite Spencer, George Leslie, Harry Crandall, John Saunders, Arthur Sanders, Maurice Darcy, Master Richards, Emery Lenharr, Lou Smith, Ethel Adams, Hilda Hawthorne, Ada Carlton, Grace Spencer, Jennie Donna, Idylla Vyner, Jessie Richmond, Bessie Montgomery, Sadie Hetherington, Helen Girad, Carrie Hawes, Gussie Gardner, Myrtle Churchhill, Rose Brown, Happy Chapin, Sadie Girard, Libby Hart, Mae Bowers, and others. The book is by John Saunders. Louis Rinhard will have charge of the orchestra. The production will run about two hours and a half and be the most ambitious ever attempted at a Summer resort. A vaudeville theatre is being built at Bergen Beach. It is on a pier and inclosed in glass. The better class of acts will be played. The entire beach is controlled by Percy G. Williams and Thomas Adams, Jr., with T. W. Dinkins as business manager. Among the attractions, besides The Cash Girl, are the international water show and carnival, the Ferris wheel, the mystic Moorish maze, Dark America, employing about fifty colored people; the pneumatic chute, the scenic railway, the big swimming pool, the dancing pavilion, daily balloon ascensions, concerts in the palm garden by Rosetti's Naval Reserve Band, steam launches, merry-go-rounds, and numerous other attractions.

BENEFIT FOR ROGER DOLAN.

There will be a genuine benefit given at the Star Theatre on Sunday evening, May 29, for Roger Dolan, the comedian, of the team of Roger and Belle Dolan. There is no "testimonial" fake about this affair. It is to be a benefit, nothing more or less. Dolan has been suffering torture for months with an apparently incurable case of inflammatory rheumatism. He has been totally unable to work, and his friends decided to get up a benefit for him. He was able to get down to the variety Rialto one day last week with the assistance of two canes, but he could only walk a few steps with the greatest trouble. Those who appreciate the difference between a "testimonial" and a "benefit" should tender their services for this occasion, or buy a few tickets to help their suffering fellow-player.

AMERICANS IN LONDON.

The American performers seem to be holding their own in London. The programme of the Palace for the week of May 9 included Willis P. Sweatnam, Charles T. Aldrich, Florence Bindley, Wilson and Waring, Emma Pollock, Alexandra Dagmar, Robinson and Baker, the Baggessens, and the American biograph. Performers from this side have been especially well received at the Palace, and they all speak in the very highest terms of Charles Morton, the affable and clever manager, who can give points to plenty of the fresh young managers who think they know just how a music hall should be run.

MAGGIE CLINE'S SISTER DEAD.

Maggie Cline, "The Irish War Queen," was compelled to close her engagement at Proctor's Theatre on Monday night, May 15, on account of the death of her sister Minnie, who expired suddenly at her home in Haverhill, Mass. Minnie Cline had made a few appearances in vaudeville, but never followed the stage as a vocation. Much sympathy was expressed for Maggie Cline in her bereavement by her numerous friends.

OPENING OF THE ROOF-GARDENS.

The roof-garden season is close at hand, but the chances are that the vaudeville performers will not find them the pleasant and profitable places they were when they were a novelty. Bad bills and bad weather cured the public of its taste for most of these tip-top places of amusement, and the roof of Hammerstein's Olympia is about the only one which can count on a profitable season, as the entertainment is generally good, and the glass roof is a protection against the elements. This roof will be opened on Thursday evening, May 26, when the burlesque, War Bubbles, and the vaudeville programme will be transferred from the music hall.

The American roof-garden will reopen on May 30. It will be run in connection with the theatre, and patrons will be admitted without extra charge. An orchestra will be the attraction.

The Madison Square roof-garden will be run the same as last year, with orchestral concerts. The Casino roof will also be open as usual.

PRESENTATION AT KEITH'S.

William H. Dumont, the new superintendent of Keith's Union Square Theatre, was surprised the other evening in a very pleasant way. The employes of the front of the house surrounded him after the house had closed, and E. F. Manning, the handsome, courteous and efficient officer who keeps order in front of the theatre, stepped forward, and in a neat speech presented Mr. Dumont with a handsome diamond ring, as a testimonial of the regard in which he is held by the employes who are under his kindly supervision. Mr. Dumont responded with a few remarks, in which he expressed the hope that his relations with his associates would continue to be as pleasant in the future as they have been in the past.

FUNERAL OF GUSTAV WALTER.

The remains of Gustav Walter, the late manager of the Orpheum Circuit of vaudeville theatres, were laid to rest on May 11. The funeral took place from B'nai B'rith Hall, where the body lay in state for several hours while the friends took a last view of the remains. The cortege, preceded by a military band, wended its way to the Odd Fellows' Cemetery, and the body was placed in the receiving vault, where it will remain until a suitable tomb can be built. The estate of Mr. Walter is estimated to be worth at least $500,000. There may be a contest over the estate, owing to domestic complications.

E. E. RICE'S VAUDEVILLE DEBUT.

Edward E. Rice made his continuous vaudeville debut last week at the Pleasure Palace. He personally conducted the final rehearsals of "The Singing Watermelon," which he wrote and arranged for Alice Atherton. Mr. Rice worked over this one specialty with as much enthusiasm as if it were a three-act burlesque, and the result was that Miss Atherton and her coons gave a very spirited performance.

AMY LEE IS BUSY.

Amy Lee was in New York last week to perfect arrangements with E. E. Kidder, who is writing the sketch, Mistress and Maid, in which Miss Lee will shortly make her vaudeville debut. Miss Lee is a conscientious actress and a very hard worker, and she will probably make a hit of large proportions.

MISS GASSMAN'S CLAIM.

Josephine Gassman writes to make a claim for credit as the orginator of the little pickaninny idea in vaudeville. Other performers have taken up the idea, but Miss Gassman says she does not worry, as her little black assistants are wonders in their way and cannot be duplicated.

DOWNING MAKES A HIT.

Robert Grau received a telegram yesterday from Charles P. Salisbury, manager of the Columbia Theatre, St. Louis, stating that Robert Downing had made a decided hit at the opening performance on Sunday. Grau has booked an excellent season for Downing in the best vaudeville houses.

MISS FLORENCE BINDLEY'S SUCCESS IN LONDON.

The Palace "turns," I notice, number several American artists, and "Papa" Morton informs me that he has no less than six engaged, he having netted the cream of the Yankee latest during the war scare and consequent bad business in the States. In one instance, I may safely assert, he has displayed admirable judgment in his selection, and that is in engaging Miss Florence Bindley. Not since the time when Minnie Palmer first visited the old country do I remember to have seen so much grace and vivacity combined with musical ability. The *petite* American lady has the French *chic*, the seriocomic style which has caught on here so much in the "coon" song and dance, and a musical talent which is exceedingly rare. She sings, gives a sand dance with the poetry of motion, plays upon the bells and xenophone, and these, together with her winning face and pretty presence, delight the eye and the ear throughout the whole time she occupies the stage.

It is Miss Florence Bindley's first visit to England for many years, and as Mr. Morton presented me to the lady I was enabled to elicit a slight outline of her career and receive her photograph, which speaks for itself. She was born in New York, but her parents were English, and at the time when she had scarcely left the age of babyhood entered the profession, for at three years of age she commenced to learn instruments, and when four could play the xenophone and the drum, her father, who was an excellent musician, being her tutor. Miss Bindley came to Europe when she was only six years of age, and remained for a couple of years performing in Paris, Scotland and England, having the honor to display her juvenile abilities before the Queen. On returning she remained upon the American vaudeville stage until fifteen, when she took to the drama and successfully ran a company of her own, touring throughout the States, but eventually returning to the variety stage, where she will assuredly meet with an enthusiastic reception in our London and provincial halls after her termination of her engagement at the Palace.

Miss Bindley expressed her delight at the London audiences, and declares that the house in which she is playing is one of the finest she has performed in, and the management and appointments of the stage perfect. Altogether Miss Florence Bindley is highly delighted, and so, to judge by the applause on Wednesday night, was the audience. She has come to stay. —*Exchange.*

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THE LATEST RECRUITS.

The call for volunteers to swell the ranks of the vaudevillians has been answered by several big stars. Chief among them is Elita Proctor Otis, who is making her continuous debut this week at the Pleasure Palace in My Milliner's Bill, supported by Theodore Babcock. The competition for her services was spirited, but Proctor carried off the prize. Another recruit for the Proctor regiment is Laura Joyce Bell, who will make her debut soon in a musical comedietta by Edgar Smith. Katie Emmett is another star who has decided to appear under the Proctor banner.

GIFT TO H. P. BUTLER.

H. P. Butler, who has been in charge of Proctor's Twenty-third Street Theatre for some weeks, closed his connection with that house on Saturday evening last. He has gone to Albany to assume the management of the Leland Opera

House for F. F. Proctor. At the close of the performance on Saturday evening the attaches of the house, numbering over fifty, assembled on the stage and presented Mr. Butler with a handsome silk umbrella, with their best wishes for his success in Albany. John T. Fynes, brother of General Manager J. Austin Fynes, who was resident manager of Keith's Providence house for several years, is now resident manager of Proctor's.

NEWS FROM TOM BROWNE.

Here is another letter from Tom Browne, the American whistler, who keeps THE MIRROR posted on the doings of himself and other American artists who are making hits in Europe:

FOLIES BERGERES, PARIS, May 6, 1898.

To the Editor of The Dramatic Mirror:

SIR.—Since my last letter, sent you from Hanover, we have played successful engagements in Bremen, Wiesbaden, Cologne, Rotterdam, and Amsterdam. We opened at Folies Bergères on April 20 and met with a most gratifying success, and could remain until the close of the season were it not for our contracts in London, where we open May 30 for fifteen weeks. Last Monday night was a gala event, it being Yvette Guilbert's farewell performance of the Paris season at the Folies Bergères, and the house was packed and prices doubled. The programme includes Otero and the famous Schaffer troupe of acrobats. They are splendid and are booked for America. The Rappo Sisters, Russian dancers, give the best performance of its kind. Next week the programme will include Morris Cronin with his electric club act, Kilpartick and Barber, and Kara, the juggler. Wilton and Stack have been a big hit in Germany. They open next week at the Empire, London. Amana, the mimic, is the talk of Cologne at present, where he is giving his impersonations. He is booked at the Palace, London, all Summer. I met Leo Levin (formerly of Grau and Levin) at Rotterdam. He is handling the bioscope and doing well in Holland. The Meers Brothers are successes at the Berlin Wintergarten, as are also Lottie Gilson and the Hengler Sisters at Leipzig. The Marco Twins are in Milan, and after a month through France they open here at Folies Marigny. The beautiful Deyo is at the Cirque D' té, in this city. Another great novelty that I have seen recently is Cronin's musical dogs, which play sleigh bells à la Musical Dale, and the performance is a "knock-out." The war has created lots of excitement over here, but I don't suppose it compares with the excitement in New York. All the Summer theatres in the Champs Elysées are in full blast, or will be by the time you receive this. During my stay here I have arranged to appear at several private soirées for some of the Paris "400." With kindest regards to THE MIRROR and professional friends, I am,

Yours whistlingly,
TOM BROWNE.

CRITIC TRIES TO ACT.

"Chicot," whose specialty is writing criticisms of vaudeville performers with a sharp pointed pen, took it into his head to try to act himself on Friday evening last. The place he chose for his debut was the Gaiety Museum, on the Bowery.

It is really too bad that the tip was not passed around, so that all the vaudevillians who are resting could have attended the performance and expressed their opinions on its merits. It was "amateur night," and the audience were at liberty to tell the aspiring and perspiring performers just what they thought of them.

"Chicot" chose to conceal his identity under the name of Winthrop and a layer of octoroon grease paint. He was assisted by a pretty young woman named Sadie Hamilton, who, while a trifle nervous, made a very pleasing impression. Owing to the verbal brickbats which were being constantly hurled at the performers it was impossible to hear a single word of the dialogue, so whether it was bright or dull could not be ascertained.

The unanimous opinion was that "Chicot" was the worst actor that ever tried to act, even on an amateur night in a dime museum. If the actors who have been "roasted" by him could have seen him try to do the things he is always advising them to do they would have been filled with joy. S. K. Hodgdon, Sydney Grant, Eddie Corbett, Robert Girard, and Charles Leonard Fletcher were among those who paid 15 cents each to see this latest attempt to elevate the stage.

THE ORPHEUM CIRCUIT.

Morris Meyerfeld, Jr., who owns one-half of the stock of the Orpheum Circuit company, has been elected president, to succeed Gustav Walter, deceased. The corporation has been practically under the management of Mr. Meyerfeld for several years, and business will run on the same as usual. John Morrisey, who has been the assistant director of the company for some years, will continue in that position. The same liberal policy and courteous treatment of artists which has prevailed in the past will continue.

SAHARET WILL SAIL.

Saharet, the dancer, closed her forty weeks' season with The French Maid, in Chicago, on May 21. She will sail for Europe on May 28 by a slow steamer of the Wilson line, so as to get the benefit of the ocean breezes. She opens at the Palace on June 21, and will visit the principal cities of Europe. Her husband, Ike Rose, will accompany her.

VAUDEVILLE IN MONTREAL.

Manager J. B. Sparrow, of the Queen's Theatre, Montreal, has secured the biograph for a run at his theatre, and has commissioned Robert Grau to engage the best vaudeville features to appear in conjunction with the picture machine, which has not yet been seen in Canada.

THE CONTINUOUS IN LONDON.

Some very venturesome manager in London, hearing of the great profits derived from the giving of continuous performances in this country, has decided to try the plan in the English metropolis. The Opéra Comique is the house at which the experiment will be tried.

VAUDEVILLE JOTTINGS.

First Sketcher: "I understand there is going to be a complete change of styles in Cuba this Summer." Second Sketcher: "How is that?" First Sketcher: "They are going to give up wearing the Spanish yoke." N. B.—This can be told very effectively in the Swedish dialect, which will make the "yoke" part of it much clearer to the average audience.

Solaret, the graceful serpentine dancer, has gone to New Orleans to fill an engagement at the Athletic Park Casino. Her act will undoubtedly repeat the hit in the South that it has made in New York and elsewhere.

Leader Rhinhard's two new marches, which he has dedicated to the Bon Ton Theatre, of which he is the musical director, will be used in The Cash Girl at Bergen Beach. They are "The Bon Ton Two Step," and "The International Cake Walk."

Vaudeville notes from Cleveland, O.: The Star will continue its season into June. Harris and Walters, and Fred Strauss, who was treasurer for the May Howard co., are at home for the Summer. The Coan-Hicks benefit was a big success May 11. One of the Deonzo Brothers was born and raised in this village. Managers Drew and Campbell, Gus Hill, and W. A. Brady, have arranged that Yousouf and Tom Jenkins are to have another go. The contest will take place in Madison Square Garden, New York city, in June. George Stanbridge of the Star, will have charge of the switchback railway at Euclid Beach this Summer. Billy Moxen will take tickets at Haltnorth's Garden again this Summer. Tom Scanlon, of the Cleveland Theatre, will have charge of the advertising at Euclid Beach. The Park Pavilion, a Summer variety place, opened May 7. Manager Frank Drew will join the Buffalo Bill Show when the season at the Star Theatre terminates. Mrs. Clark G. Ball, "Mureal," was ill in this city week of May 2 to 9. She rallied sufficiently to appear with the co. at the Star week May 9. The co. went from here to Newark, N. J. The Randalls, formerly of Hyde's Comedians, are here for the Summer.

Brennan and Barnette sang a "Dewey" song recently at the Bijou Theatre in Washington, the refrain of which runs as follows:

"What did Dewey do to them? What did Dewey do?
He did them up so thoroughly, he only left a few.
It wasn't to the Queen's taste; that's a pun and very true.
He didn't do a thing to them—what didn't Dewey do?"

Emilie Edwards and Seymour Howe, who went to Europe early in February for a flying trip, have decided to remain abroad indefinitely. Miss Edwards has made several appearances at private entertainments and her work has made a most favorable impression.

One of the performers at a local vaudeville theatre complained last week because another artist on the same bill was using a song which she had been singing steadily for five years. It is really too bad. There are enough new songs written every day for every performer to have a change of ditties every half hour, and a song which has been used for five years ought to be shown the respect due old age and laid tenderly on the shelf.

Willard Halstead will play vaudeville dates this Summer. He has composed three new songs, "The Boulevard Belle," "The Gay Bachelorette," and "The Broadway Chap," which he will introduce in connection with his paper cutting specialty.

Mr. and Mrs. R. J. Dustan are assisted at Proctor's this week by Ernest Tarleton, Helen Remsen, and W. Royston in presenting When a Man's Married.

Gardner and Gilmore are no longer connected with the Versatile Trio. They are now working as a team in a new act, in which they have made a big hit.

Rita Durand has just closed with the stock co. at the Auditorium in Baltimore, and will rest for a while in New York. Miss Durand will probably go with a prominent burlesque co. next season.

Referee Blumenstein, who was appointed to compute the value of Hammerstein's Olympia, has reported that the estimated value of the place is $1,250,000. The mortgage held by the New York Life Insurance Co., with interest, taxes and costs, is $936,068.46. The building may possibly be sold under foreclosure shortly. If the business continues satisfactory the sale may be postponed indefinitely.

Oscar Hammerstein has taken out a copyright on "The Dewey March," which was played at Olympia last week for the first time.

The Powers Brothers, bicyclists, made such a hit at the Palace, Manchester, England, during the week of May 2 that they were retained for an additional week.

Ethel Flora Holmes died in Boston on May 13 from burns received in a recent fire at Austin and Stone's Museum. Her remains were taken to her home in Portland, Me., and were interred in the Forest Hill Cemetery in that city. Miss Holmes left a mother and a sister, both of whom reside in Portland.

Professor W. Sherman took two degrees in the K. of P. at his home, Cosbocton, O., on Wednesday, May 18.

Allie Gilbert, the clever soubrette, has been engaged for the review at Koster and Bial's. She will be remembered as Carline in Eugene Tompkins' Black Crook, and has also appeared with William A. Brady's cos.

Wilbur Mack is with George Spencer's Comedy co. for the Summer, playing light comedy. His blackface specialty is the feature of the programme.

Kurtz, the Mexican juggler, has been working steadily since he left New York. He says the J. K. Burke circuit of parks is the swellest of its kind in the United States.

Salerno, the European juggler, who was to have been in the bill at Keith's last week, did not put in an appearance.

Marguerite Sylva closed her vaudeville engagement on Saturday evening last at Olympia, and has been engaged by Oscar Hammerstein for the part of Nichette in War Bubbles.

Louis Robie states that the time for the Utopians, Dinkins and Robie, managers, for the season of 1899 and 1900 is rapidly filling.

Ross Snow and Rosa Rixera, late of Jack and the Beanstalk, who were married recently, will make their vaudeville debut on the Orpheum circuit.

Sherman and Morrisey will play a Summer season at Koerner's Park Theatre, St. Louis, after which they will go on the road with A Jay Circus under the management of J. C. Davis.

Mudge and Morton have introduced two more novelties in their musical act. They play a return date over the Keith circuit during June.

Pitrot and El Zobedie are at Poli's in New Haven this week. Next week they play at Electric Park, Baltimore.

Pollie Holmes, "the Irish Duchess," is one of the stars at Tony Pastor's this week. Miss Holmes will undoubtedly receive a warm welcome at every performance. She has not sung in New York for several months, as she has been taking care of her mother through a long and severe illness.

Frank L. Goodwin has a finger in the vaudeville pie. He is managing Elita Proctor Otis, who is at the Pleasure Palace this week, and will shortly introduce Bowen Dunham, a young Southern beauty of good family, who will make her debut in a sketch called Woman's Wiles, by William Young. Miss Dunham will be supported by William Bonelli and James C. Carhart.

Joseph F. Vion, the smiling agent, has invented an infallible hair restorer, which he has placed on the market. He refers to Charles T. Aldrich, Al. Stinson, Press Eldridge, Harry Stanley, and others, whose craniums have been saved from the billiard ball stage by the use of this preparation.

Russell and Russell and their trick dogs made a hit recently at the Palace Theatre, Boston. They are a special feature at the Central Theatre, Manchester, N. H., this week.

Mayme Gehrue, of the Sisters Gehrue, joined the Town Topics co. to do her specialty for the closing week at the Alhambra Theatre, Milwaukee, Wis.

Frederick Bond, assisted by May Sargent and Arthur Hoops, presented Her Last Rehearsal at the Bijou on Sunday evening. This is the sketch which Mr. Bond intends to present in vaudeville.

Adele Ritchie, Josephine Hall, Ada Lewis, Georgia Caine, Joe Ott, Jacques Kruger, and Eddie Girard have been engaged for the new review at Koster and Bial's.

Maggie Cline, who visited Haverhill, Mass., last Saturday, to attend the funeral of her sister, placed a handsome silk flag on the grave of her father, Captain Patrick Cline, who is also buried there.

Harry Thompson has signed for next season with Tom Miaco's City Club co.

Carrie Ezier is playing an eight weeks' engagement over the Castle-Hopkins' circuit, and is meeting with great success. She will shortly open on the Burke circuit for a limited engagement.

Charlotte Deane will shortly make her appearance in vaudeville, in conjunction with James Horne. They will present the sketch, A Colossal Liar, at Keith's Theatre, Boston, commencing May 30.

Louise Truax, who has closed with Hanlon's Superba, and filled her vaudeville dates, has gone to Asbury Park, where she will rest for the Summer with her mother. She has had a number of offers to go to London, but has decided to remain here and finish her education. She is a bright, clever child, and is devoted to her mother, brother and sister.

Lottie Gilson's engagement on the Proctor circuit will open at the Twenty-third Street house on May 30. She will introduce several new English songs.

Ernest Jarrold, better known as "Mickey Finn," had his annual benefit on Sunday evening last, at Hardman Hall.

Lydia Yeamans-Titus, who is making a great hit in the English provinces, is booked on the other side until 1901. She is billed as Lydia Yeamans, and is accompanied by her husband, F. J. Titus.

Charles Horwitz is very much pleased over the success of Miss Ambition, the sketch written by him for Hilda Thomas. He will undertake to supply other professionals with bright, crisp material, including up to date parodies.

Charles Kilpatrick, the bicyclist, arrived in New York on Sunday last. He is here on business for the bicycle firm who employ him to look after their interests in Europe.

May Belfort, the English soubrette, arrived in New York on Sunday. She is making her American debut at Koster and Bial's this week.

Sie Hassan Ben Ali will make a grand production next season of an extravaganza called Slaves of Pleasure, written by W. M. Latour, of Sedalia, Mo. No expense will be spared in its production, and the cast, costumes and scenery will be of the best. The season will open in New York on Oct. 10. There will be thirty-one people in the co., including nine Arabs.

The Bon Ton Theatre, Jersey City, of which T. W. Dinkins is manager, closes a season of forty weeks on May 28. Mr. Dinkins claims to have had the best season in the history of this house. Robin Hood, Jr., is the closing attraction, with the addition of Adgie's lions.

BLACK PATTI TROUBADOURS.

Voelckel and Nolan's famous Black Patti Troubadours closed their season of forty-four weeks at the Grand Opera House, Washington, D. C., last Saturday evening. The success of this company of ebony entertainers is the uppermost topic in theatrical circles. The attraction stands at the top notch mark as a money maker, ever since November, in addition to giving a most creditable performance, it has established a record for big houses and record breaking receipts. The company's tour of the Northwest, the Pacific Coast and the Rocky Mountain Slope was an uninterrupted series of brilliant triumphs. In San Francisco the performances created a veritable sensation. The success at the Golden Gate was so pronounced that the engagement was extended beyond the time originally contracted for and the new record for big receipts was made at the California Theatre, where the performances were given. It is said that the popular success scored by the Troubadours in all the California cities was excelled only by The Bostonians and the Melba Opera company. Salt Lake City, Denver, Omaha, Chicago, Cleveland, Pittsburg, Baltimore and Washington have endorsed the company and performance with the same enthusiasm as the far Western cities. The factors which have contributed to this unusual success are the very clever company of singers, comedians and dancers with which Voelckel and Nolan have surrounded the Black Patti. In addition to Black Patti, who is a host in herself, the company is fortunate in having as its leading comedian Ernest Hogan, the composer of the famous rag time ballad, "All Coons Look Alike to Me." Voelckel and Nolan will have practically the same company with many new features for next season. Their season of forty-five weeks, which begins early in September, is all booked and will cover a greater scope of territory than that of the current season, which terminated in a blaze of glory at Washington, D. C., Saturday night.

ERNEST HOGAN RE-ENGAGED.

Ernest Hogan, leading comedian of the Black Patti Troubadours, has been engaged by Voelckel and Nolan to continue in the same position with their company for the next two years. Hogan has been the big laughing hit of the Troubadours for the past forty-four weeks. His clever comedy work as Jim Jollier, in the skit At Jolly Coon-ey Island, and his specialty, have established for him the reputation of being the best colored comedian on the American stage. As a singer and composer of rag time ballads Hogan stands absolutely alone and unequaled. His coon songs are all original, and are rendered with a patter which has won for him the soubriquet of "The Colored Chevalier." His greatest hits have been scored in the rendition of "I Don't Like That Face You Wear," "Honey, You Made a Hit With Me," "What Yer G'wine to Tell Massa Peter at the Gate," and his world famous and always popular "All Coons Look Alike to Me." The Black Patti company closed their extremely successful season at Washington, D. C., this week, to resume in September. Although Hogan is entitled to a period of rest, his indomitable energy and liking for stage work will not allow him to remain in idleness during the interim. His card in another part of this issue announces his intention to accept special engagements during the Summer season. With the exception of his one week's appearance with the Black Patti Troubadours at the Metropolitan Theatre last Autumn, Hogan has never performed in New York city. It is believed by those who are acquainted with the talent of this accomplished performer that his appearance at a Broadway house would create a sensation.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—The future looks encouraging. Some of the vaudeville houses may close this Summer, and this should mean better acts, and besides the Masonic Temple Roof Garden opens June 5, and it is positively necessary that the specialties be of the better kind, or the attendance will not be satisfactory—and the writer knows what he is writing about in this direction. I met Perry Landis, of Sosman and Landis, who are the lessees of this lofty resort, and he informed me that everything possible would be done this season for the comfort of the patrons and performers. He did not say who would be in the opening bill, but there is time enough for that, and my next letter will contain detailed information relative to the Temple Roof-Garden. At the various houses a few new faces are noticed this week, for which I am thankful, and I know the public must be. At the Olympic a generally good programme is offered; Post and Clinton have not been seen here for some time. Ralph Post is a clever boy, and his comedy-acrobatic work was enjoyed. Williams and Walker are among the foremost of colored performers. Augustin Neuville is seen for the first time in vaudeville here, and there are traces of his former work in The Boy Tramp, noticed in his present sketch in which he is assisted by his wife; Binns and Binns have also kept away from Chicago for some time, and their musical act was enjoyed. The list includes: Howard and Emerson, Lorenzo and Allen, Gertrude Haynes, Mendoza Sisters, Eddie Moore, McCloud and Melville, Howard and Mareno, Monsieur Mathieu, May Gennell, and the Booming Trio.

The Chicago Opera House also has a bright programme this week with Mr. and Mrs. Charles T. Ellis at the head of it in Mrs. Hogan's Music Teacher, which affords plenty of scope for Mr. Ellis to yodel and Miss Moore to display her character work. Both were entertaining. The Quaker City Quartette sang their way into popular favor. Marie Heath sang "cute" songs. Harris and Walters were excellent. Lillie Western was as expert as ever in her refined musical act. The others who contributed were Cummings and Knight, Signor Ozav, Murry Twin Sisters, John Gaffney, Three Rexford Brothers, Harry Thompson, Kamochi and Tony, Carrie Ezier, LeRoy and Clayton, and Brown and Harrison.

At the Haymarket, Jay Rial has capable entertainers, and they include Billy Clifford, Maud Huth, Sam and Kitty Morton, Musical Dale, Emmonds, Emerson, and Emmonds, Taylor and Dixie, William Robinson, Rossley and Lee, Frank Young, the Coles, Fields and Salina, Satsuma, the Fansons, Hodgkins and Leith, and the Nibbes, who are as noisy as ever and are not an absolute necessity in any performance. One can always find plenty of variety at Hopkins' Theatre, with its excellent stock co. and vaudeville programmes. Since Walter Craven, the new stage director, took charge of affairs, there has been added to the revivals a finish as well as smooth interpretation of the material in hand, that places the efforts of the Hopkins co. in favorable comparison with the original productions. The biograph becomes even more popular with its views of battle ships and other timely things. The supplemental bill is headed by Gus Williams, who is a general favorite; Barney Fagan and Henrietta Byron appear in their delightful specialty, and the Blondells, who introduce mirth provoking novelties. Billy Van is also among the laugh makers, together with Bryant and Saville, the musical comedy duo, and O'Rourke and Burnett, who are good dancers, but do not wear attractive make-ups.

Sam T. Jack's Opera House: Although it is noticed that business is not as large as formerly at the several vaudeville houses, yet Mr. Jack's Theatre is crowded nightly. This week a burletta called The Model serves to introduce a lot of shapely women. The music, mountings and comedy end of the performance was also good. Specialties by Treja, the Elliotts, the Deaves, and Black Carl were also favorably received.

The Orpheus has not been offering attractions up to the standard of late, and the companies have been made up of inferior material. There is something of an improvement this week, however, and Josie Harvey, Barrett and Larned, Helen Clare, Constantine Sisters, Anna Dorothy, Blanch LeClair, and Edna Burroughs appear.

Notes: After three successful weeks in Chicago Lillian Burkhart returned to New York, leaving behind a host of admiring friends. She has been the one bright spot seen in vaudeville during the period referred to above.—Our old friend, J. B. Isaac, is here booming the big Weber and Fields co. A better selection could not have been made, and Weber and Fields are to be congratulated on the showing he is getting for Pousse Cafe. What a lot of chaps will have to go back to shoemaking and former occupations, when the rag time coon song and cake walk goes out of date. I understand there is quite a shortage of waiters at the various hotels also at present, and the agents here tell me that Spanish dancers are a drug on the market.

HARRY EARL.

BOSTON, MASS.—Papinta still remains the conspicuous feature of the bill at Keith's, and is as great a sensation as ever with her new dances. The other features of the week are M. Rudinoff, John J. Burke, Grace Forrest, the Rosso midgets, James Thornton, the biograph, Hayes and Lytton, Guyer and Daly, John and Bertha Gleeson, Raymond and Clark, Carr and McLeod, the Ventinis, Professor Gies and his stereopticon, and Miss E. M. Murray and her song sheet.

The Bon Ton Burlesquers, at the Lyceum this week, introduce Press Eldridge, Kennedy and Nestor, Lamb and Faucett, Scanlon and Stevens, and James Carroll.

Vaudeville attractions at Austin and Stone's this week include Lemore Family, Florie Vincent, Stanley and Herbert, the Sisters Countiss, Miles and Ireland, Mackie and Walker, Hall and Parker, Al. Dashington, Murphy and Palma, and Lester Howard.

The Palace has closed as a vaudeville house for the Summer, and is devoted to Hebrew opera.

At the Howard Athenæum 1998 is the burlesque, and in the olio appear Willis and Collins, the Punchinello Family, Lottie West Symonds, J. W. Bingham, George Austin, Whitely and Bell, Winstanley and Sullivan, Hamlin and Hamlin, Griff Williams, Vanola Milburn, Dude Kelly and Ed Espy, Frank Lawrence, the Pendys, Josh and Lizzie Holbrook, Carrie Monroe, Philip Garland, and Lizzie Clifford.

Thomas and Watson appear in The Watch Dog, and there are other specialties to supplement The Ticket of Leave Man at the Grand this week.

Norumbega Park will open 30.

I was surprised in passing the Aquarium last week to notice May Irwin's smiling countenance posted over the startling words "The Living Pictures." I was about to invest 10 cents to see the show, when I realized that the name of another had been pasted above the face. But the lithograph was there all the week.

JAY BENTON.

PHILADELPHIA, PA.—A lengthy programme of popular features makes the Bijou the resort of amusement seekers, and in spite of weather or counter attractions is always crowded. Why Walker Reformed, by Milton and Dolly Nobles; Claude Gillingwater and Ed J. Heron in The Wrong Flat, George Evans, Six Australian Risleys, Falke and Semon, Sidney Grant and Miss Norton, Daly and Devere, Hill and Whittaker, Campbell and Caulfield, George Melville, Grace Smith, Barton and Ashley, and Murray and Alden make up the bill.

This is the last week of the season at the Trocadero. It has been the most successful season in the history of the house. Nina Medea's Burlesque co. with new features, two burlesques, pretty music, and clever specialists furnish the programme to good business.

The English Gaiety Girls are at the Lyceum giving two performances daily to profitable returns.

They are doing a burlesque on the Charmion disrobing act at one of our cheap houses, termed by one of our managers a "freak factory." A big colored lady weighing nearly four hundred pounds appears in evening dress and goes through the disrobing act. She does the trapeze act on a very wide board a few inches from the stage.

S. FERNBERGER.

WASHINGTON, D. C.—Rose Sydell's London Belles is the attraction at the Lyceum, opening 23 to a well filled auditorium. Two burlesques, Cafe D'La Amerique and The Isle of Sham-Pain, are cleverly done. An extra engagement is Josephine Gassman and her animated watermelon patch. Strong in the olio are Edgar X Ray; Bixley, the music tramp, a talented Washington boy; the Langdons, Campbell and Shepp, Hart, Walling, and Weston, Sydell and St. Clair, and Winifred Stewart. The Broadway Girls commence an engagement 30, the opening night being set aside for the benefit of Resident Manager Eugene Kernan.—The Bijou closed Saturday night for the season. It is announced to reopen Sept. 5 entirely rebuilt. The plans have not as yet been made public.—Bryant and Watson, managers of the American Burlesquers, have received a new burlesque specially written by Frank Dumont, which they intend to use next season. They are extremely well pleased with the work, which admits of great opportunities for both comedians. They have not as yet decided upon a name.

JOHN T. WARDE.

JERSEY CITY, N. J.—The only John L. Sullivan and co. came to the Bon Ton 16-21 to big business, giving satisfaction. The members of the co. are new faces here, and the acts were well received. A Trip Across the Atlantic is well worked up. The olio presents William and Edith Browning, in a sketch that opens poorly, but finishes with a lot of ginger; Petching Brothers, who do a novel musical act; Emma Carus, good descriptive singer; Dermody, a club juggler, whose act is immense; Maud Detty and Edith Murray; Bagley and Lee, in a funny talking act; Billy, May, and Daisy Golden, who sing, dance, and whistle an act into favor; Ed B. and Rolla White do a bag punching act, and Mr. White spars three rounds with John L. They slug each other for fair. Robin Hood, Jr., Burlesque co. 23-28.—Items: The season at the Bon Ton Theatre closes 28, and then Manager Thomas W. Dinkins goes to look after the interests of Bergen Beach. All the attaches here go with him. Edith Murray, of the team Detty and Murray, with the John L. Sullivan co., left the co. suddenly 14 without notifying her partner or the management. Miss Detty is working alone. Edith Browning, of the Brownings sketch team, with John L. Sullivan's co., has been out of the show since the opening performance 16. The management made some changes in the placing of scenery which did not suit Mrs. Browning. The *Maine* benefit at the Bon Ton 15 netted $700. Manager William H. Sherwood, of the John L. Sullivan co., met many old acquaintances while here with his co. 16-21. "Pop" reports a fair season, which will close June 4. He has booked nearly all

VAUDEVILLE.

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of next season. The co. for the coming season will be stronger, if possible, than at present. A number of good acts have been secured.

WALTER C. SMITH.

PROVIDENCE, R. I.—For the closing week at the Olympic 16-21 Manager Spitz presented one of the best bills of the season and business was very good. El Zobedie was the special feature and his exhibition of strength and balancing was marvelous. Imogene Comer made a pronounced hit with her descriptive songs. Pitrot, the Luiciers, Smith and Campbell, Gladys Van Houghton, the Wests, and Bingham all had good acts and were well received. This closes the Olympic's first season, and Manager Spitz is more than pleased with the result. The house will receive extensive alterations during the Summer.==Dave Marion's Extravaganza co. appeared at the Westminster 16-21 before very good audiences. Bob Fitzsimmons was the principal drawing card. He appeared in a three-round bout with Yank Kenney. Others on the bill were Gordon and Vidocq, Barrows Sisters, Kelly and St. Clair, Dave Marion and Fannie Vedder, Theo. the Grahams, Bond and O'Brien, and Newell and Shevett. Bryant and Watson's American Burlesquers 23-28. ==Treasurer William Chase, of the Olympic, will benefit at that house afternoon and evening 23. An attractive vaudeville programme is being arranged and the tickets are going well. "Billie" deserves it.

HOWARD C. RIPLEY.

SAN FRANCISCO, CAL.—Owing to the sudden death of Gustave Walter 9 this house was closed until 11. The programme is an interesting one, the principal feature being Isabelle Urquhart in In Durance Vile, assisted by Wilmer and Vincent. George H. Fielding, a comedy juggler, is also worthy of special mention. The remaining attractions are Lizzie Raymond, Mlle. Bartho, Gruet, Beers and Gruet, John W. Ransone, Bogart and O'Brien, Hayes and Bandy, and the Kerner Visions of Art. The Manhattan Comedy Four, Jerome and Bell, Isabelle Urquhart, George H. Fielding, and others will make up an interesting programme week 15-21.

War scenes, pictures of Havana, war incidents, and a number of specialties make up an interesting programme at the Olympia 9-16.

The dog and pony show under the management of Norris Brothers, at Central Park, still draws large audiences every afternoon and evening.

At the Chutes the principal attraction is the animatoscope, which shows interesting war features. Ellwood, a female impersonator, is also an attraction.

W. W. KAUFMAN.

BUFFALO, N. Y.—The business at the Garden Theatre 16-21 has been the biggest in the history of the house. Yousouf, the wrestler, has been the chief attraction, and the people have simply flocked to see him. He is wrestling all comers, and has destroyed the ambitions of several local men of muscle. Truly Shattuck played a return date and repeated her former success. The remainder of the bill was excellent.==Minco's City Club was at the Court Street 16-21. The burlesques introduced by this co. are better than the average, but contained their full share of vulgarity. Conroy and McFarland scored heavily in their old act. Others in the olio were Mattie Cope, Lew Palmer, Leslie and Fulton, Dick and Kittie Kumins, and the Ford Brothers. Business excellent. RENNOLD WOLF.

KANSAS CITY, MO.—Orpheum: Mrs. George S. Knight, assisted by Ben F. Grinnell, headed the bill week of 15, appearing in a lively sketch entitled A Straight Jacket, introducing numerous songs and dances. The Clemence Trio (Rose Clemence, Donna M. McCann, and Margie Mabelle) in excellent singing selections, were also one of the hits of the performance. Crimmins and Gore, in their grotesque sketch, What Are the Wild Waves Saying, made a big hit, and the Johnsons, xylophone players, aroused enthusiasm. Katie Rooney in songs and imitations of her father is clever, and Mr. and Mrs. Augustin Neuville and Ranza and Arno were good. The La Mont Family presented a very attractive turn. This is the only house now open and business is splendid.

LOS ANGELES, CAL.—Orpheum (Charles Schimpf, manager): A strong bill filled the house nightly during the week 9-15. Al. Leech and the Three Rosebuds made a bouquet hard to beat. Their act went with a rush and made a most decided hit. Colby and Way, great favorites here, were warmly welcomed, and their act, newly dressed, was as popular as ever. Robetta and Doretto and Fish and Quigg were entertaining and Tony Wilson was seen in an exceedingly clever bar performance of the hold overs. Lafayette repeated his clever impresonations and McIntyre and Heath were killingly funny in one of their unequaled nigger sketches. New people 16: Reno and Richards, Lizzie B. Raymond, and Smith O'Brien.

COLUMBUS, O.—Minerva Park (J. K. Burke, manager): This beautiful resort opened the season 15 to crowded houses, with the following artists: Mexican Kurtz, Blanche Seymour, Frank Cushman, Olympia Quartette, Charles Grapewin and Anna Chance, Harry Edson and his dog Doc, and Diana, the dancer. The Olympia Quartette was well received. The hit of the performance was made by Harry Edson and his wonderful dog. Charles E. Grapewin, who was seen here at the High Street Theatre as the star of Chimmie Fadden, was warmly welcomed. Ed. Ricter, of the High Street, has charge of the advertising. Underlined: Alice Raymond, Monroe Sisters, Edna Bassett Marshall, Franz Reilhofer, Joseph T. Hotoz, the Brothers Borani, and the Alpine Yochters.

NEW HAVEN, CONN.—Poli's Wonderland (S. Z. Poli, manager): For the week of 16-21 Mr. Poli gave no end of good things, and the large audiences were delighted. The five young girls in "Linger Longer Lucy," a spectacular minuet, gave a pleasing performance, and The Wrong Flat, presented by Claude Gillingwater and Edward J. Heron was excellent. The Avolos surprised every one by their feats upon the bars. The Wedding of the Chinee and the Coon was one of the features. The timely views of the electro-opticon were excellent, and the rest of the olio was made up of Williamson and Stone, the Fremonts, Campbell and Caulfield, and the Helstons.

For the week of 23-28 Mr. Poli announces as his feature the Four Cohans.

SAVANNAH, GA.—Alhambra Music Hall (Sam Baydell, manager): The bill week 9-14 included the following clever people: Lew Wambold, Rose Mendel, Ada Sweeney, Jennie Earle, Rose Boydell, Frankie Livingston, Lillie Wambold, Villa Livingston, John Burke, and Sam Boydell. Performances good; attendance large.==Tivoli Hall (Wily Williams, manager): The performers week 9-14 were Maggie Quinn, Jennie Pollard, Helene Charmon, Kittie Chapman, Frankie May, Helen Mayhew, Ella Carlington, Rose Charmion, Frank Binney, Fred Miller, and Wily Williams. Performances good; crowded houses nightly. Sam Boydell has succeeded Edward Gallagher as manager of the Alhambra.

ST. PAUL, MINN.—Palm Garden (A. Weinholzer, proprietor; Harry Pink, manager): Two performances daily draw large audiences. The co. give a good entertainment in songs, sketches and dancing. Entertainers week 16-21: Agnes Atherton, Adell Russell, Billie Carlisle, John H. Merritt, Harry Pink, and George Solden. == Olympic Theatre (John Balestra, proprietor; B. Sodini, manager): The theatre looks bright and cheerful in its new dress, and is doing a large business week 16-21: Nettie Evans, May Stewart, Nellie Houlihan, Cora Reynolds, Marie Brighton, Frankie Huit, Polly O'Neil, Lucy Davis, Kittie West, Hazel Kelly, the La Roses, Santoro and Marlow, Ed Le Duc, and Muggs.

ALBANY, N. Y.—Leland Opera House (F. F. Proctor, proprietor; J. Austin Fynes, general manager): The headliners of the co. which opened 16 are Bessie Bonehill and Press Eldridge. The former's impersonations and songs are clever, while the latter's fun is warranted to cure the most complicated case of the blues. Conkley and Huested were warmly welcomed and their singing and dancing pleases. Loney Haskell helps to fill out the bill. Joe Linder, a good rag-time pianist; Professor Doherty's poodles. Helene Mora comes 23 with a large co.== Gaiety Theatre (Agnes Barry, manager): Nonpariel Vaudeville co 23. John L. Sullivan 30.

ROCHESTER, N. Y.—Wonderland (J. H. Moore, manager): Large attendance week 9-14. The olio comprised Guilbert, Mae Rhea, Conkley and Huested, Mr. and Mrs. William Robyns, the Troubadour Four, Ben Harvey, and Barton and Ashley. Week 16-21 was the thirty-eighth and last week of season. An excellent bill attracted crowded houses. The olio included Mark Murphy, the World's Trio, A. C. Lawrence, Stirk, and Anita, Dean Edsall, and Charles F. Gotthold, Jennie Reynolds, and Eddie Pinaud.==ITEM: "Pop" Wiggins, generalissimo of Manager Moore's forces, was in town last week arranging with Manager McCallum, of the Wonderland, relative to a general overhauling of the house during the Summer.

SPRINGFIELD, MASS.—The Nelson Theatre (P. F. Shea and Co., managers): Week 9, Mary Norman, society caricaturist; Daly and Devere, Four Emperors of Music, McMahon and King, Stanley and Jackson, John E. Drew, Lew Randall, and Melville, juggler. Week 14, Dean and Jose, Australian Trio, Howard and Emerson, Barton and Ashley, Eldora and Norine, jugglers; Carlosa, ladder balancer, and Emma Francis. Week 23 Corse Payton's Comedy co.

TORONTO, CAN.—Bijou (H. H. Lamkin, manager): The olio provided 9-14 is crowding the house at each performance. It includes the bioscope war pictures, Stella Walton, the Whiting Sisters, Bonnie Lottie, Lillian Jerome, T. J. Farron, and Barnes and Sisson, who are easily the feature of the bill. An excellent olio 16-21. Good business. The list comprises the bioscope, Flatow and Dunn, T. J. Farron, the Rawleys, Belle Emerson, Arthur Rigby, and Reilly, Templeton, and Reilly.

FALL RIVER, MASS.—Casto Theatre (Al Haynes, manager): During week 16-21 this theatre was the only one open in the city, offering Pearl Andrews as a topliner, and turns by Cooke and Osten, Leavitt and Nevello, Billy Barlow, Maggie Bennett, Tom Baker, Hamilton and Harte, and the Casto Comedy co. Julia Redmund, of the comedy co., who is Mr. Haynes' partner, takes a benefit 29.

CLEVELAND, O.—The Star Theatre is the only house in town that has not closed its regular season, and although Drew and Campbell are giving return dates of the best attractions on the road, the business continues good. Reilly and Wood's Big Specialty co. of first-class artists played to big house week 16 and merited them. Fred Rider's Moulin Rouge week 23.

DALAS, TEXAS.—Cycle Park Theatre (George W. Loomis and Co., proprietors): This new Summer theatre was opened 2 by a co. consisting of Jennie Calef, Andrew Waldron, the Albions, Jeannette Lewis, Sisters Carleton, and W. C. Held. Large and enthusiastic audience. Great things are predicted, even though a strictly vaudeville performance is given. Loomis and Co. are booking for the entire Summer season.

TRENTON, N. J.—Bijou Theatre (Michael Quinn, manager): The following co. attracted fair houses 9-14: Phil Mills, Harry Yorkey, Ed Reeves, Carrie Mentell, Hattie Mills, Charles Kingsbury, and Morrison and Burwick. Booked for 16: Hattie Mills, the Dailys, Weakley and Bell, Rose Le Fontain, Frank L. Brown, and Annie Seber.

PATERSON, N. J.—Bijou (Ben Leavitt, manager): Broadway Girls Burlesque co. 7-14 in a fair vaudeville performance to medium houses. The Darling Sisters and Ed Chrissie scored hits. Next attraction 23-28 John W. Isham's Octoroons.==Item: Manager Leavitt's benefit 9 was a success both artistically and financially.

MEMPHIS, TENN.—East End Park (Charles T. Taylor, manager): The current season opened 15 with Annie Conners, Edward Diamond, the Este Sisters, Edward Reynolds, and the Midgleys in the Pavilion and the Ferris wheel outside. Same bill week of 22.

TOLEDO, O.—Wonderland (C. O. D. McFadden, manager): For the week closing 21 a splendid bill was given, including Edna Kollins, Barnes and Sisson, Eckert and Heck, Conlin and Clark, and the American wargraph. Business good.

DULUTH, MINN.—Parlor Theatre (W. J. Wells, manager): Business continues excellent week 9-14. The olio consisted of Sommers and Neville, Hall and Denning, Laura Woodson, Elsie Chelsea, and William J. Wells.

MONTREAL, CAN.—Theatre Royal (Sparrow and Jacobs, managers): White Crook Burlesque co. opened a return engagement 9 to big business. The co. is good and contains a number of clever specialty people.

MANSFIELD, O.—Casino Summer Theatre (E. R. Endly, manager): The season opens here 30 with Carr and Tourjee, Harry Rolus, Millie Bertina, graphoscope pictures and views.

VAUDEVILLE PERFORMERS' DATES.

Aldrich, Charles F.—Palace, London, May 2—indefinite.
Adelman and Lowe—Olympia, N. Y., May 23-28.
Allen and Regan—Academy, Jersey City, May 23-28.
Atherton, Alice—Proctor's, N. Y., May 23-28.
Austin, George—Howard, Boston, May 23-28.
Adams, Four—Richmond, Va., May 30-June 11.
Australian Risleys—Keith's, Phila., May 23-28.
Andrews, Pearl—Auditorium, Phila., May 23-28.
Allen, Phyllis—Auditorium, Phila., May 23-28.
Angela Sisters—Hopkins', St. Louis, May 22-28.
Burkhart, Lillian—Keith's, Phila., May 31-June 11.
Bogert and O'Brien—Orpheum, Los Angeles, May 23-June 4.
Binns and Binns—Olympia, Chicago, May 23-28.
Barton and Ashley—Keith's, Phila., May 23-28.
Baker, Tony—Academy of Music, Jersey City, May 23-28.
Bingham—Howard, Boston, May 23-28.
Bennett, Laura—Euclid Beach Park, Cleveland, May 30-June 4.
Belfort, May—Koster and Bial's, N. Y., May 23-28.
Barry and Felix—Auditorium, Phila., May 23-28.
Boyce and Black—Auditorium, Phila., May 23-28.
Burke, John J.—Keith's, Boston, May 23-28.
Barlow, Mrs. Milt G.—Casino, Toledo, May 23-28.
Baker, Peter—Wonderland, Toledo, May 23-28.
Bartell and Morris—Shea's, Buffalo, May 23-28.
Brown and Harrison—Opera House, Chicago, May 23-28.
Clifford and Huth—Haymarket, Chicago, May 23-28, Opera House, Chicago, 30-June 4.
Cohans, Four—Poli's, New Haven, May 23-28, Pastor's, N. Y., 30-June 4.
Coghlan, Rose—Keith's, N. Y., May 23-28.
Castalet and Hall—Olympic, Chicago, May 23-28.
Campbell and Caulfield—Kieth's, Phila., May 23-28.
Charmion—Boston Theatre, Boston—indefinite.
Carver and Black—Bijou, Pittsburg, May 23-28.
Cummings and Knight—Chicago Opera House, May 23-28.
Canfield and Carleton—Leland, Albany, May 23-28.
Cushman and Holcombe—Shea's Buffalo, May 23-28.
Carr and McCloud—Keith's, Boston, May 23-28.
Clifford, Lizzie—Howard's, Boston, May 16-28.
Coote and Kingsley—Française, Montreal, May 30-June 4.
Caswell and Arnold—Bijou, Washington, May 23-28.
Clivette—Harlem Music Hall, N. Y., May 23-28.
Carrey, J. P.—Pastor's, N. Y., May 23-28.
Couthoui, Jessie—Alhambra, Milwaukee, May 29-June 4.
Cosmopolitan Trio—Music Hall, Brooklyn, May 23-28.
Carr and Tourpee—Casino, Toledo, May 23-28.
Cawthorn and Forrester—Casino, Toledo, May 23-28.
Carter, Charles J., and Corinne—Casino, Toledo, May 23-28.
Coles, The Three—Haymarket, Chicago, May 23-28.
Dean and Jose—Central Opera House, N. Y., May 23-28.
Dale, Musical—Haymarket, Chicago, May 23-28.
De Witt, Josie—Koster and Bial's, N. Y., May 2-28.
Downs, T. Nelson—Olympia, N. Y., May 2-28.
Day, George W.—Keith's, N. Y., May 23-28.
Daly and De Vere—Keith's, Phila., May 23-28.
Dougherty, Hughey—Music Hall, Brooklyn, May 23-28.
Derenda and Breen—Keith's, N. Y., May 23-28, Keith's, Boston, 30-June 4.
Dunn, Marion M.—Trocadero, Phila., May 23-28, Monumental Theatre, Baltimore, 30-June 4.
Dowling, J. J.—Palace, N. Y., May 23-28.
Dervalto, Leo—Palace, N. Y., May 23-28.
Dustan, R. J. and Co.—Proctor's, N. Y., May 23-28.
Dockstader, Lew—Pastor's, N. Y., May 23-28.
Duryea, May—Music Hall, Brooklyn, May 23-28.
Douglas and Ford—Hopkins', St. Louis, May 23-28.
Downing, Robert—Columbia, St. Louis, May 22-28.
Ditovelli and Gilssando—Bijou, Pittsburg, May 23-28.
Doherty, Professor—Parsons', Hartford, May 23-28.
Ellis and Moore—Opera House, Chicago—May 23-28.
Edna Wood—Rio de Janeiro, April 9—indefinite.
Eldridge, Press—Lyceum, Boston, May 23-28, Keith's, N. Y., 30-June 4.
El Zobedie—Poli's, New Haevn, May 23-28.
Evans, George—Keith's, Phila., May 23-28.
Edsall and Gotthold—Harlem Music Hall, N. Y., May 23-28.
Ezier, Carrie—Opera House, Chicago, May 23-28.
Emmonds, Emerson and Emmonds—Haymarket, Chicago, May 23-28.
Falke and Semon—Keith's, Phila., May 23-28.
Fausons, The—Haymarket, Chicago, May 23-28.
Foy and Clark—Auditorium, Phila., May 23-28.
Francis, Emma—Parsons', Hartford, May 23-28.
Fields and Salina—Haymarket, Chicago, May 23-28.
Fields and Wolley—Proctor's, N. Y., May 23-28.
Fenton Brothers—Academy of Music, Jersey City, May 23-28.
Frencelli and Lewis—Dayton, O., May 23-28, Sandusky, O., 30-June 4.
Fialkowsky—Keith's, Phila., May 23-28.
Gilbert and Goldie—Keith's, N. Y., May 23-28.
Genaro and Bailey—Leland, Albany, May 23-28.
Guyer and Daly—Keith's, Boston, May 23-28.
Grant and Norton—Keith's, Phila., May 23-28.
Gardner and Gilmore—Central Music Hall, N. Y., May 23-28.
Gillingwater and Heron—Keith's, Phila., May 23-28.
Gotthold, C. F.—Harlem Music Hall, N. Y., May 23-28.
Gilmore and Magee—Palace, N. Y., May 23-28.
Gracey and Burnette—Pastor's, N. Y., May 23-28.
Grant, Alfred—Keith's, Phila., May 23-28.
Gleesons, The—Keith's, Boston, May 23-28.
Guille, A. R.—Columbia, St. Louis, May 22-28.
Gotham City Quartette—Columbia, St. Louis, May 22-28.
Goetz, Joe—Bijou, Pittsburg, May 23-28.
Garland, Philip—Howard, Boston, May 23-28.
Gaffney, John—Opera House, Chicago, May 23-28.
Gennell, May—Olympic, Chicago, May 23-28.
Gallando—Leland, Albany, May 23-28.
Hestor and Lauraine—Koster and Bial's, N. Y., May 16-28.
Howard and Emerson—Olympic, Chicago, May 23-28.
Heath, Marie—Opera House, Chicago, May 23-28.
Harris and Walters—Opera House, Chicago, May 23-28.
Haynes, Gertrude—Olympic, Chicago, May 23-28, Fairbank Park, Indianapolis, June 5-11.
Howe and Edwards—England—indefinite.
Hayes and Lytton—Keith's, Boston, May 16-28.
Hall, Oscar—Keith's, N. Y., May 23-28.
Hart, Joseph—Keith's, N. Y., May 16-28.
Harney, Ben—Shea's, Buffalo, May 23-28.
Hodgins and Leeth—Haymarket, Chicago, May 23-28.
Howard and Mareno—Olympic, Chicago, May 23-28.
Hiatt and Pearl—Music Hall, Brooklyn, May 23-28.
Hines and Remington—Proctor's, N. Y., May 23-28.
Holbrooks, The—Howard, Boston, May 23-28.
Healy, John and Nellie—Harlem Music Hall, N. Y., May 23-28.
Hodges and Launchmere—Academy of Music, Jersey City, May 23-28.
Hampton, Professor J. W.—Proctor's, N. Y., May 23-28.
Holmes, Polly—Pastor's, N. Y., May 23-28.
Hughes, Flossie—Pastor's, N. Y., May 23-28.
Hilton, Dave—Pastor's, N. Y., May 23-28.
Hefron, Tom—Keith's, N. Y., May 23-28.
Harney Sisters—Tremont, Boston, May 23—indefinite.
Hall, E. M.—Suburban, St. Louis, May 23-28.
Hamlin and Hamlin—Howard, Boston, May 23-28.
Harty, John R.—Leland, Albany, May 23-28.
Iler, Burke and McDonald—Proctor's, N. Y., May 23-28.
Johnson, Davenport and Lorella—Keith's, N. Y., May 23-28.
Johnson and McKay—Wonderland, Detroit, May 23-28.
Jones, Grant and Jones—Hopkins', St. Louis, May 22-28.
José Quintette—Forest Park Highlands, St. Louis, May 22-28.
Johnson and Dean—Olympia, N. Y., May 9-28.
Jerome and Bell—Orpheum, Sacramento, May 23-28, Orpheus, Los Angeles, 30-June 4.
Jerome, Lillian—Shea's, Buffalo, May 23-28.
Kimball and Donovan—Proctor's, N. Y., May 23-28.
Knoll and McNeill—Columbia, St. Louis, May 22-28.
Kenna, Charles—Suburban, St. Louis, May 22-28.
Kelly and Espy, Howard, Boston, May 23-28.
Kelly and Gray—Auditorium, Bridgeport, May 23-28.
Kherns and Cole—Koerner's Park, St. Louis, May 29-June 4.
Kurtz—Fairbank Park, Indianapolis, May 23, Fairbank Park, Dayton, O., 29.
Kamochi—Opera House, Chicago, May 23-28.
Le Roy, Servais—Koster and Bial's, N. Y., April 25-May 28.
Le Roy and Clayton—Opera House, Chicago, May 23-28.
Lawrence, A. C.—Wonderland, Detroit, May 23-28.
Lettie, Bonnie—Wonderland, Toledo, May 23-28.
Laymann—Auditorium, Bridgeport, May 23-28.
Lawson and Ward—Palace, N. Y., May 23-28.
Lafayette—Olympia, N. Y., May 23-28.
Lewis and Ernst—Forest Park Highlands, St. Louis, May 22-28.
Loro and Page—Bijou, Pittsburg, May 23-28.
Lawrence, Frank A.—Howard, Boston, May 23-28.
Lawrence and Harrington—Shea's, Buffalo, May 23-28.
Lorenze and Allen—Olympic, Chicago, May 23-28.
Mortons, The—Haymarket, Chicago, May 23-28.
McCloud and Melville—Olympic, Chicago, May 23-28.
Mendoza Sisters—Olympic, Chicago, May 23-28.
Meeker-Mack Trio—Pastor's, N. Y., May 23-28.
Murray Sisters—Opera House, Chicago, May 23-28.
Murphy, Mark—Bijou, Toronto, May 23-28.
McBride and Goodrich—Pastor's, N. Y., May 23-28.
Moore, Florence—Palace, N. Y., May 23-28.
Mazziotta—Proctor's, N. Y., May 23-28.
Merritt and Rosella—Bijou, Pittsburg, May 23-28.
Musical Johnstons—Orpheum, Kansas City, May 23-28, Orpheum, San Francisco, 30-June 18.
McDonough-Droll Trio—Auditorium, Bridgeport, May 23-28.
Marinellas, The—Auditorium, Bridgeport, May 23-28.
Mulvey and Inman—Central Opera House, N. Y., May 23-28.
Marions, The—Proctor's, N. Y., May 23-28.
Marion and Pearl—Pastor's, N. Y., May 23-28.
Merkle and Algere—Pastor's, N. Y., May 23-28.
Morrissey and Rich—Keith's, N. Y., May 23-28.
Melville, George—Keith's, N. Y., May 23-28.
Murray and Alden—Keith's, Phila., May 23-28.
Manning and Weston—Auditorium, Phila., May 23-28.
Montague and West—Auditorium, Phila., May 23-28.
Montrose, Louise—Auditorium, Phila., May 23-28.
Milburn, Vanola—Howard, Boston, May 23-28.
Monroe, Carrie—Howard, Boston, May 23-28.
Mortimer and Darrell—Keith's, N. Y., May 23-28.
McPhee and Hill—Parsons', Hartford, May 23-28.
Mudge and Morton—Auditorium, Bridgeport, May 23-28.
Moore, Eddie—Olympic, Chicago, May 23-28.
Mathien, Monsieur—Olympic, Chicago, May 23-28.
Mora, Helene—Leland, Albany, May 23-28.
Norman, Mary—Palace, N. Y., May 23-28, Leland, Albany, 30-June 4.
Nestor and Bennett—Auditorium, Phila., May 23-28.
Nosses, The—Paxtung Park, Harrisburg, May 23-June 4.
Neuville, Mr. and Mrs. A.—Olympic, Chicago, May 23-28.
Nibbes, The—Haymarket, Chicago, May 23-28.
Nobles, Milton and Dollie—Keith's, Phila., May 23-28.
Nawns, The—Palace, N. Y., May 23-28.
Ouda—Koster and Bial's, N. Y., May 9-28.
Ozav, M.—Opera House, Chicago, May 23-28.
Onri, Adele Purvis—Auditorium, Phila., May 23-28.
Otis, Elita Proctor—Palace, N. Y., May 23-28.
Olivettes, The—Harlem Music Hall, N. Y., May 23-28.
O'Rourke, Eugene—Music Hall, Brooklyn, May 23-28.
Oberti—Forest Park Highlands, St. Louis, Mo., May 22-28.
Oneida, Madame—Wonderland, Toledo, May 23-28.
O'Dell, Eddie—Leland, Albany, May 23-28.
Pattens, The—Auditorium, Bridgeport, May 23-28.
Powers and Theobald—Robinson Park, Fort Wayne, Ind., May 30-June 4.
Patterson Brothers—Central Music Hall, N. Y., May 23-28.
Pendy, John and Jeffreys—Howard, Boston, May 23-28.
Post and Clinton—Olympic, Chicago, May 23-28.
Papinta—Keith's, Boston, March 28-May 28.
Panzer Brothers—Koster and Bial's, N. Y., April 18-May 28.
Pitrot—Poli's, New Haven, May 23-28.
Pinchinello Family—Howard, Boston, May 16-28.
Pinaud, Eddie—Wonderland, Detroit, May 23-28.
Raymond, Maude—Central Opera House, N. Y., May 23-28.
Routt, Cora—Bijou, Washington, May 23-28.
Rowe, William—Palace, N. Y., May 23-28.
Rossi Brothers—Harlem Music Hall, N. Y., May 23-28.
Reed Birds, The—Proctor's, N. Y., May 23-28.
Rooneys, The—Keith's, Phila., May 23-28.
Raymond and Clark—Keith's, Boston, May 23-28.
Ryan, Wood and Ryan—Wonderland, Detroit, May 23-28.
Ramza and Arno—Hopkins', St. Louis, May 22-28.
Russell, Ida—Bijou, Pittsburg, May 23-28.
Redding, Francesca—Parsons', Hartford, May 23-28.
Rudinoff—Keith's, Boston, May 23-28.
Rossow Midgets—Keith's, Boston, May 16-28.
Royce, Ray L.—Keith's, N. Y., May 23-28, Keith's, Phila., 30-June 4.
Rutledge, Gertrude—Bijou, Pittsburg, May 23-28.
Ritchie—Koster and Bial's, N. Y., March 7—indefinite.
Rogers Brothers—Koster and Bial's, N. Y., May 16-28.
Rigby, Arthur—Suburban Garden, St. Louis, May 29-June 12.
Reno and Richards—Orpheum, Los Angeles, May 16-28.
Robinson-Baker Trio—Palace, London, Eng., April 11—indefinite.
Ritchie, Adele—Koster and Bial's, N. Y.—indefinite.
Reynolds, Jennie—Bijou, Toronto, May 23-28.
Rio Brothers—Auditorium, Phila., May 23-28.
Rosa, Margaret—Bijou, Washington, May 23-28.
Rexfords, The—Opera House, Chicago, May 23-28.
Rombello, Mlle.—Forest Park Highlands, St. Louis, May 22-28.
Rossley and Lee—Haymarket, Chicago, May 23-28.
Robinson, William, Haymarket, Chicago, May 23-28.
Snyder, Bud—Keith's, Boston, May 16-28.
Swan and Bambard—Pastor's, N. Y., May 23-28.
Shattuck, Truly—Shea's, Buffalo, May 23-28.
Sylva, Marguerite—Olympia, N. Y., May 2-28.
Smith and Campbell—Auditorium, Phila., May 23-28.
Symonds, Lottie West—Howard, Boston, May 23-28.
Scott, Carrie—Harlem Music Hall, N. Y., May 23-28.
Seymour, Blanche—Fairbank's, Indianapolis, May 23-28.
Satsuma, Prince—Haymarket, Chicago, May 23-28.
Smith and Fuller—Euclid Beach Park, Cleveland, June 5.
Smith and Cook—Harlem Music Hall, N. Y., May 23-28.
Stuart—Palace, N. Y., May 23-28.
Shepley, John H.—Pastor's, N. Y., May 23-28.
Seymours, The—Keith's, N. Y., May 23-28.
Snyder and Buckley—Keith's, N. Y., May 23-28.
Smith and Grace—Keith's, Phila., May 23-28.
Stanton and Willard—Columbia, St. Louis, May 22-28.
Sabel, Josephine—Suburban, St. Louis, May 22-28.
Sharp and Flatt—Forest Park Highlands, St. Louis, May 22-28.
Sullivan and Webb—Parsons', Hartford, May 23-28.
Trovollo—Proctor's, N. Y., May 23-28.
Two Judges, The—Columbia, St. Louis, May 23-28.
Tufts, Bella—Casino, Toledo, May 23-28.
Taylor and Dixie—Haymarket, Chicago, May 23-28.
Troubadour Four—Harlem Music Hall, N. Y., May 23-28.
Thomas and Barry—Shea's, Buffalo, N. Y., May 23-28, Erie Casino, Toledo, 29-June 4.
Thompson, Harry—Opera House, Chicago, May 23-28, Hopkins', Chicago, 30-June 4.
Thornton, James—Keith's, Boston, May 16-28.
Urquhart, Isabelle—Orpheum, San Francisco, May 9-28.
Valmore, Fred—Weber and Fields', N. Y., May 16-28, Nelson, Springfield, May 30-June 4.
Van and Nobriga—Pastor's, N. Y., May 23-28.
Villard, Eugene—Auditorium, Bridgeport, May 23-28.
Vilona Sisters—Palace, N. Y., May 23-28.
Ventinis, The—Keith's, Boston, May 23-28.
Verdi Trio—Forest Park Highlands, St. Louis, May 23-28.
Willett and Thorne Co.—Harlem Music Hall, N. Y., May 23-28, Pastor's, N. Y., 30-June 4.
Whallen, M. S.—Central Music Hall, N. Y., May 23-28.
Williams and Adams—Bijou, Washington, May 23-28.
Walz and Ardell—Palace, N. Y., May 23-28.
Whallen and Devera—Pastor's, N. Y., May 23-28.
Whiting Sisters—Wonderland, Toledo, May 23-28.
Wills and Collins—Howard, Boston, May 23-28.
Whitley and Bell—Howard, Boston, May 23-28.
Winstanley and Sullivan—Howard, Boston, May 23-28.
Williams, Griff—Howard, Boston, May 23-28.
Wilson, Alex.—Parsons', Hartford, May 23-28.
Western, Lillie—Opera House, Chicago, May 23-28.
Watson, Hutchings and Edwards—Keith's, N. Y., May 30-June 5.
Wilson, Tony—Orpheum, Sacramento, May 23-June 4.
Williams, Gus—Hopkins', Chicago, May 23-28, Creighton, Omaha, 30-June 4.
Wills and Barron—Wonderland, Toledo, May 23-28.
Williams and Walker—Olympic, Chicago, May 23-28.
Wilson, Al.—Proctor's, N. Y., May 23-28.
York and Adams—Olympia, N. Y., May 2-28.
Yousouf—Bijou, Pittsburg, May 23-28.
Young, Frank—Haymarket, Chicago, May 23-28.

Col. John D. Hopkins,

MANAGER

Hopkins Theatres,

Chicago, St. Louis, and New Orleans

Has been maligned in a daily paper of New York

Respecting Non-Payment of Royalties on Plays

I POSITIVELY STATE

That within the last three years he has paid me thousands of dollars in royalties, which I have paid to Augustin Daly, David Belasco, James Herne, Goldmark and Conried, the Empire Theatre, Augustus Thomas, Frederic Bryton, Edward Paulton, Joseph Brooks, and many others.

HE PAYS ALL ROYALTIES.

I have contracts for next year which WILL BE KEPT. Any reference in regard to the same can be had of

J. J. SPIES,

102 West 34th Street, New York City,

Whom all the profession knows.

[Copy.]

CHICAGO May 21, 1898.

Colonel John D. Hopkins, Hopkins Theatre, City:

DEAR SIR: The article in the New York newspaper is not only uncalled for but untrue. I wish to testify that through long years of dealings with you, you have not only paid us thousands of dollars for royalties, but have paid royalties in many instances that you could have avoided, but rather than have any controversy you have promptly paid. We have closed contracts with your business manager, Mr. Charles P. Elliott, for thirty-two separate and distinct plays for each of the following cities: Chicago, St. Louis, Denver, New Orleans, Omaha, and Kansas City. Yours truly.

HOWARD AND DOYLE.

[Copy.]

NEW YORK, May 19, 1898.

Colonel J. D. Hopkins, Chicago, Ill.:

DEAR SIR: I desire to inform you in justice to myself that I have never conveyed to the newspaper in question any opinion which could be construed as are the statements made therein. The remarks attributed to me are absolutely false, and were never made by me. Yours very truly.

ALICE KAUSER.

[Copy of Telegram.]

NEW YORK, May 22, 1898.

To J. D. Hopkins, Hopkins Theatre, Chicago, Ill.:

Your method of doing business with me has always been honest, straightforward, and upright, and any plays that I control are always at your disposal.

[Signed] SAMUEL FRENCH.

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ENGAGEMENTS.

Frank I. Frayne, with James H. Wallick, to play Sam in When London Sleeps for season '98-'99.

Fanny Denham Rouse and Barry Maxwell, for A Contented Woman next season, with Belle Archer.

Ada Dwyer and Frank Carpenter, re-engaged for the parts of Roxy and Tom Driscoll in Pudd'nhead Wilson.

Frank E. Hall and Percy Williams, with the Spooners.

Dan Cole, Terry Shaughnessy, Henry Kammerer, William Dale, William Hale, M. Monahan, and Tom Harlow, for Going to the Races.

Frances Newhall, for the Summer season of the Emery and Mason Stock company.

Pauline Fletcher, as Robert Downing's leading woman, to appear with him in vaudeville.

Grace Reals, leading with the Courtleigh Stock company, at Bay City and Saginaw, for the Kelcey-Shannon company for next season.

Frederic Conger, to play Tom McDowd in All the Comforts of Home this week at the Davidson Theatre, Milwaukee. Mr. Conger will return to this city about June 1.

Thomas Reilly, re-engaged as treasurer for Madame Modjeska.

Arthur Rigby has signed with Ward and Vokes for next season, to play a confidence man and introduce his specialty in white face.

Nellie Granville has signed with Ferguson Brothers for the Summer season.

Virginia Ross Connelly, with James A. Herne's Shore Acres company, for the rest of season.

Joseph Weaver, re-engaged for his sixth successive season with Richard Mansfield.

Guy Bates Post, for leading juveniles with the Great Northern Stock, Chicago.

W. N. Wadsworth, re-engaged for next season with the Grand Opera House Stock, Pittsburg. During the Summer he will be a member of Elitch's Garden Theatre Stock, Denver, Col.

Sarah Truax, as leading woman in the Great Northern Stock company, Chicago.

Emery and Marlowe, for Edgar Selden's A Spring Chicken.

Arline Crater, for William Parry's Comic Opera company.

Adeline Mann, a recent graduate of the Stanhope-Wheatcroft school, for The Conquerors next season. Miss Mann made her professional debut in this play last January at the Empire Theatre.

Algernon Tassin, late of Julia Marlowe's company, to play Zou-Zou in Trilby, with McKee Rankin's company.

Anna Belmont and Katheryn Osterman, re-engaged for the second tour of What Happened to Jones, which will begin in Brooklyn, Aug. 29.

Charles Bradshaw, with Smyth and Rice next season.

Erroll Dunbar, with William Courtleigh, for the Michigan Circuit Stock.

Agnes Preston, for the Peak's Island Stock. The company will leave town this week, opening their season June 6.

Frank E. Gillett and Dell Lincoln, re-engaged for Teddy and Jane next season in The Real Widow Brown.

W. S. Bates, re-engaged as general agent for Rice's Comedians—his fifth season with this company.

Ralph Lewis, late of Wilton Lackaye's company, with Creston Clarke at the Park Theatre, Philadelphia.

Mae Lowery has succeeded Georgia Caine in A Day and a Night.

William Stetson Corliss, re-engaged as stage-manager by Manager McCormick, for The Highwayman next season.

Dan Mason, re-engaged for next season, with Willie Collier.

Monte Thompson, manager of the Bennett and Moulton Stock company, has re-engaged for next season Justin Adams, Daniel McClure, Joseph Harris, Dan Simonds, and J. B. Trainor.

Harry W. Young, who was for many seasons associated with the American Extravaganza company's productions, and later with Off the Earth, has been engaged to manage Keller and Curran's A Jolly Party next season.

Myrtle May will play the ingenue roles with Byron Douglas' company at Peak's Island, Maine, this Summer.

Jacques Martin, with Sol Smith Russell, for next season to manage, stage and to originate an important role in Martha Morton's new play.

Richard H. Maddern as assistant orchestra leader at Daly's Theatre, New York.

Ralph Lewis, by Creston Clarke, for his production of The Merchant of Venice, at the Park Theatre, Philadelphia.

Alberta Gallatin, for the part of Rosalind in a series of open air productions of As You Like It, which are being arranged for during the Summer months, opening early in July at Cape May or Atlantic City.

Frank Losee, for the big Shakespearean revival which will open in St. Louis on June 10.

The following have signed with the Sam Pitman Comedy company and reported at Lancaster, Pa., where the company opened on May 5: Anna E. Davis, Frederic Herzog, Lon Beasley, Ritta Villers, Harry L. Webb, Clarence Ferguson, Cora Williams, Anna Glocker, Cora Wilmont, Hattie Bancker Beasley, Victor Harvey, Charley Glocker, Earl De Poy, Little Cecil, and Edwin Mayhew. P. L. Wheeler, advance; Charles A. Taylor, representing Sam Pitman. The repertoire: The Electrician, A Fortune Hunter, The Opium Ring, and On the Wabash.

Joe Tayer, now with the Empire Stock company, has signed for next season with J. C. Lewis' Si Plunkard company, to play the role of the Tramp and to introduce his specialty.

J. Aldrich Libbey, for the Summer opera season at the Harlem Opera House.

Maclyn Arbuckle, for Jacob Litt's production, Sporting Life.

E. D. Shaw, the well-known advance agent, will go ahead of Miss Francis of Yale next season. Mr. Shaw has taken up his headquarters in Colonel T. Allston Brown's office.

Katherine B. Glenn and F. Clarke Adams have signed with Lorin J. Howard for next season.

Donald Harold and Mrs. Harold (May Thompson) are re-engaged with The Sunshine of Paradise Alley company.

Edward Powers, for the Nelson Lewis Comedy company, for the Summer season.

Harry M. Blade, for Valentine, with Lewis Morrison in Faust.

Thomas F. Ballenger, formerly with the Bijou circuit, by Blaney and Vance as general office representative for their attractions.

Joseph J. Sullivan and Carrie Webber, the Noss Family, the Speck Brothers, Estelle Wellington, Ivan L. Davis, Charles J. Newton, Charles E. White, and Charley Saunders, for McFadden's Flats, opening on Sept 12, and going direct to the Pacific Coast for eight weeks, and returning by the Northwest, Minneapolis, and Chicago.

Berry and Hughes, with George Wilson's Minstrels, for next season.

Newell and Niblo have signed with the Miles Ideal Stock company for his Summer and regular season. Mr. Newell will play juveniles, besides introducing his musical specialties. The company will rehearse at Eastport, Maine, and will open in St. John, N. B., June 15.

Marie du Bédat, this season a member of the Scalchi Concert company and previously principal soprano of the Royal Carl Rosa and Imperial Opera companies, has been engaged for the Knickerbocker Repertoire Opera company for next season.

Jack Henderson and Harry Davies re-engaged for the Columbia Opera company next season. Frank Nelson and Essie Barton, for the same company.

For the Byrne Brothers' new production, Going to the Races: Fred Sawyer, H. M. Herbert, Walter Whyburn, Bob Alberts, Harry Simms, Tom Taral, Orlie Walton, Dave Walton, Forest Walton, Frank Lafase, Frank Lorenz, and Sam Fisher.

Tony Williams, for Charles E. Blaney's new production, A Female Drummer. Louis Martinetti, for A Boy Wanted—his fourth year with Mr. Blaney.

Sheridan Ferris, to originate the part of Count Baum in The Royal Escape at the South Broad Street Theatre, Philadelphia, May 23.

James F. Kelly, for comedy roles with the William Courtleigh company for the Summer season.

The Donazetta Trio re-engaged for The Span of Life, to do the famous "span," and a new pedestal act in addition.

Miller and Peel have engaged Smith and Campbell for the leading roles formerly assumed by Mathews and Bulger in At Gay Coney Island next season.

Paul Cessna Gerhart

Concert Mandolinist. Director. Baritone.

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PHYLLIS LEE in CHARITY BALL

Rochester Herald.

Miss Jane Holly has a very difficult part in Phyllis Lee. It is one of those grief enshrouded characters that exacts much from the actress with but slight return. Miss Holly's conception of the part is intelligent, strong and very effective. Charity Ball has been often presented in Rochester, but never with a better Phyllis Lee than Miss Holly portrayed last night.

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